CONCERT and EXHIBITION DUETS

American Girls [illegible]

- Air de Ballet [illegible]
- Amoretta [illegible]
- Aurora [illegible]
- Chevalry [illegible] 1 00
- Fée de W[illegible]
- La P[illegible]
- Marche [illegible]
- Adèle— [illegible]
- Alonnbo [illegible]
- Banjo [illegible]
- Butterfly [illegible]
- Careless Elegance [illegible]
- Carnival of Venice [illegible]
- Chanticleer [illegible]
- Concert Polka [illegible]
- Daisies on the Meadow [illegible]
- Danse [illegible]
- Danse [illegible]
- Dolce [illegible]
- Du Hast [illegible]
- Eyes [illegible]
- En Avant [illegible]
- Evening Chimes [illegible]
- [illegible]
- Fackel [illegible]
- First Ride [illegible]
- Fest [illegible]
- Fresh and Crisp [illegible]
- General [illegible]
- [illegible]
- Happy [illegible]
- Heather Bell [illegible]
- Heather Bell [illegible]
- Heather Bell [illegible]
- [illegible]
- [illegible]
- International [illegible]
- [illegible]
- La Mandolinata [illegible]
- [illegible]
- [illegible]
- [illegible]
- [illegible]
- Love's Whisperings [illegible]
- Maiden's Prayer [illegible]
- [illegible]
- March of the [illegible]
- March of the [illegible]
- Marche des [illegible]
- Marche des [illegible]
- May [illegible]
- [illegible] Brillante [illegible]
- [illegible]
- [illegible]

- McKeever Boys March [illegible]
- Polonaise in B Major [illegible]
- To the [illegible]
- Valse Caprice [illegible] 00
- Village Wedding March [illegible]
- Violets [illegible]
- Water Sprites [illegible]
- Merry Cossacks [illegible]
- Morning Chimes [illegible]
- Neck and Neck [illegible]
- [illegible]
- [illegible]
- [illegible]
- [illegible]
- Our Banner [illegible]
- Our Boys [illegible]
- Our Girls [illegible]
- Pegasus [illegible]
- Pensées [illegible]
- Philomel [illegible]
- Polka Gracieuse [illegible]
- Polo [illegible]
- Polonaise [illegible]
- Puck [illegible]
- Restless [illegible]
- Schottische [illegible]
- [illegible] Dance [illegible]
- Shakespeare March [illegible]
- Shooting Meteor [illegible]
- Silvery Waves [illegible]
- Skylark Polka [illegible]
- Souvenir de Naples [illegible]
- Sparkling Dew [illegible]
- St. Louis National Guard Quickstep [illegible]
- Suite de Laendlers [illegible]
- Suite de Valses [illegible]
- Tarantella [illegible]
- Tarantella [illegible]
- Tarantella in D minor [illegible]
- The Cuckoo and the Cricket [illegible]
- The Fort [illegible]
- The Jolly Blacksmiths [illegible]
- Toujours Gai [illegible]
- Tourists' March [illegible]
- [illegible]
- Unter Donner und Blitz [illegible]
- Valse Mignonne [illegible]
- Veni, Vidi, Vici [illegible]
- Visitation Convent Bells [illegible]
- Vive la République [illegible]
- Waco Waltz [illegible]
- Wedding March [illegible]
- [illegible] March [illegible]
- Zeta Phi March [illegible]

ALPINE STORM A Summer Idyl [illegible] Charles Kunkel, $1.50

SOUTHERN JOLLIFICATION, Plantation Scene, Charles Kunkel, 1.00

Overtures Paraphrased for Concert Use.

- [illegible]
- Fra Diavolo [illegible]
- Masaniello [illegible]
- Merry Wives of Windsor [illegible]
- Poet and Peasant [illegible]
- Stradella [illegible]
- William Tell [illegible]
- Zampa [illegible]

Jean Paul's Operatic Fantasies.

1. Il Trovatore [illegible]
2. [illegible]
3. Bohemian Girl [illegible]
4. Norma [illegible]
5. H. M. S. Pinafore [illegible]
6. La Sonnambula [illegible]

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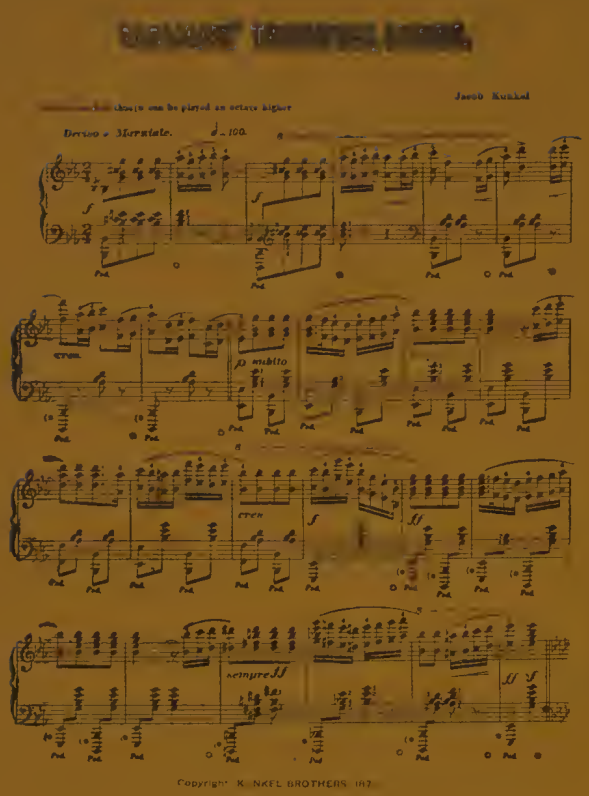
SPECIAL NOTICE

[illegible]



This page illustrates three

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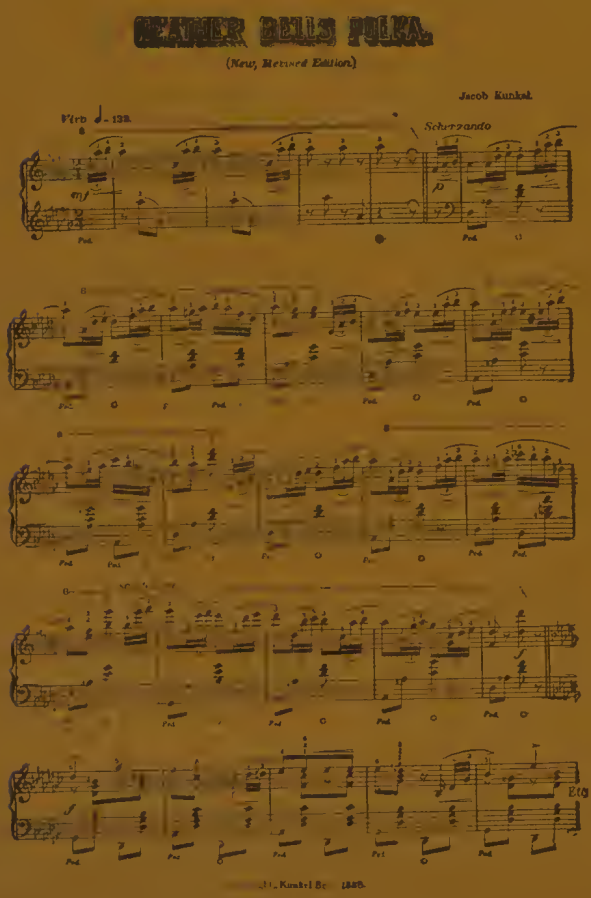

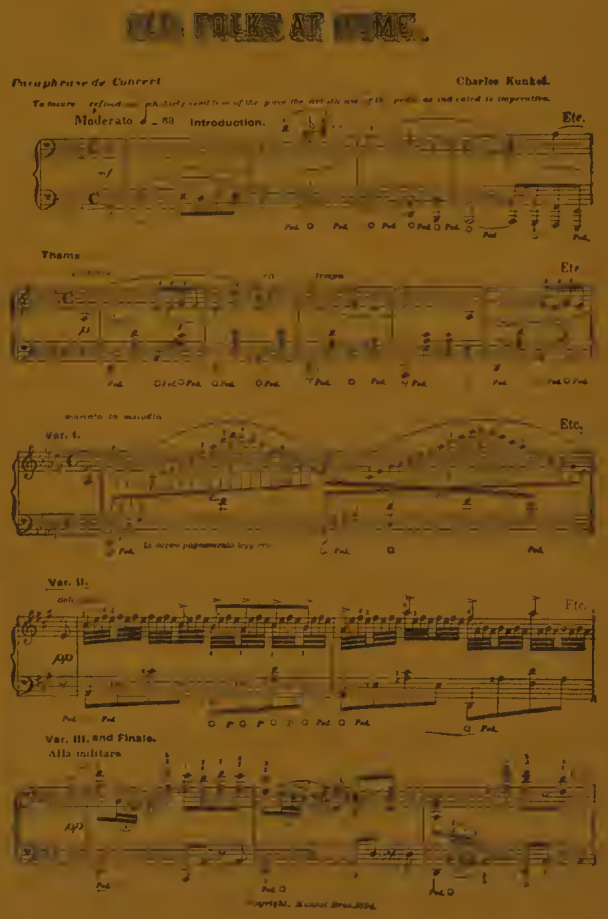

CONCERT and EXHIBITION DUETS

American Girls—March (two step)	*Kunkel*	$1 00
Air de Ballet	*Conrath*	$1 00
Amorcita (Intermezzo)	*Conrath*	1 00
Aurora—Waltz in A flat	*Moszkowski*	1 50
Chevalier—March (two step)	*Gimbel*	1 00
'Fo' de Wa' (Southern Life)	*Kunkel*	1 25
La Preferencia—Spanish Dance	*Aquabella*	1 00
Marche Caprice	*Zeisberg*	50
Adele—Impromptu a la Valse	*Kieselhorst*	60
Alhambra—Moorish Dance	*Kunkel*	1 00
Banjo—Burlesque Ethiopian	*Melnotte*	1 00
Butterfly—Caprice Galop	*Melnotte*	1 25
Careless Elegance Quickstep	*Schleiffarth*	75
Carnival of Venice—Extravaganza	*Melnotte*	1 25
Cinderella—Impromptu Walzer	*Conrath*	1 00
Concert Polka, (Bilse)	*Melnotte*	75
Daisies on the Meadow—Waltz	*Paul*	1 00
Danse Characterisque	*Kroeger*	1 00
Danse Hongroise—Hungaria (Ungarn)	*Moszkowski*	75
Don't Blush—Polka	*Kunkel*	1 00
Du Holde Maid (Thou Lovely Maid) Germany (Deutschland)	*Moszkowski*	75
Ella's Eyes—Polka	*Kunkel*	1 00
En Avant—Marche Militaire	*Schotte*	1 00
Evening Chimes	*Paul*	1 00
Fandango—Spain (Spanien)	*Moszkowski*	75
Farfadet Scherzo-Galop (Gregh)	*Paul*	1 00
First Ride Galop	*Sidus*	00
First Smile—Waltz	*Paul*	1 00
Flash and Crash—Galop de Concert	*Snow*	1 25
Gem of Columbia—Galop de Bravoure	*Siebert*	1 00
Germans' Triumphal March	*Kunkel*	1 25
Happy Birding—Rondo	*Sidus*	60
Heather Bell—March	*Kunkel*	1 00
Heather Bell—Polka	*Kunkel*	1 00
Heather Bell—Waltz	*Kunkel*	1 00
Humoresque—Danse des Negres	*Kunkel*	1 25
Huzza, Hurrah—Galop	*Wollenhaupt*	80
International Fantasie—Grand Potpouri No. 2	*Epstein*	2 50

Introducing Miserere from Il Trovatore, Valse from Faust, Airs from Grande Duchesse, Pique Dame, Star Spangled Banner, God Save the Queen, and Yankee Doodle, with Variations.

Il Trovatore—Grand Fantasie	*Melnotte*	1 50
La Mozelle—Valse Brillante	*McNair Ilgenfritz*	1 25
La Reveil d' Amour (Love's Awakening)—Valse de Concert	*Moszkowski*	1 50
Lauterbach Waltz—Variations—(Lutz)	*Melnotte*	1 00
Love at Sight—Polka	*Kunkel*	1 00
Love's Greetings—Schottische	*Siebert*	75
Love's Whispering—Valse Caprice	*Kieselhorst*	1 00
Maiden's Prayer—Concert Variations	*Paul*	1 00
Marsch-Humoreske	*Kroeger*	60
March of the Amazons	*Kroeger*	1 00
March of the Goblins	*Rive-King*	1 00
Marche des Adelphiennes	*Coley*	1 25
Marche des Jeunes Dames	*Goldbeck*	1 00
May Galop	*Sisson*	60
Mazeppa Galop Brilliant	*Strelezki*	1 00
Menuet aus Humoresque (al' Antique) G major, Op. 14, No. 1—Arranged by Louis Conrath	*Paderewski*	1 00
Menuet Moderne	*Conrath*	1 00
McKendree Boys March (two step)	*Pesold*	$1 00
Polonaise in B Major—Op. 6	*Paderewski*	1 25
To the Chase—Galop de Concert	*Mori*	1 50
Valse Caprice	*Conrath*	1 00
Village Wedding March	*Jensen*	75
Violeta—Caprice	*Aquabella*	1 00
Water Sprites—Polka Caprice	*Kunkel*	1 00
Merry Cossacks (Lustige Kosacken)—Russia (Russland)	*Moszkowski*	40
Morning Chimes	*Paul*	1 00
Neck and Neck—Galop	*Meyer*	1 00
Night Blooming Cereus—Palka	*Scheuermann*	1 25
Nonpareil Galop	*Kunkel*	1 00
On Blooming Meadows—Concert Waltz	*Rive-King*	1 50
Operatic Fantasia—Grand Potpourri, No. 1	*Epstein*	2 50

Introducing themes from Bellini's Norma and Sonnambula, Offenbach's Barbe Bleue, Flotow's Stradella, Wagner's Tannhauser March, Suppe's Banditenstreiche, and Boscowitz's Torchlight March.

Our Banner—March	*Paul Jones*	75
Our Boys—March	*Anschutz*	1 00
Our Girls—March	*Jones*	75
Pegasus—Grand Galop	*Schotte*	1 50
Pensees Dansantes (Thoughts of the Dance)—Valse Caprice	*Rive-King*	1 50
Philomel—Polka	*Kunkel*	75
Polka Graciense	*Kroeger*	1 00
Polo—Galop de Concert	*Dinkgreve*	1 00
Polonaise Heroique—Morceau de Concert	*Rive-King*	1 25
Puck—Marche Grotesque.	*Melnotte*	1 25
Restless Love—Polka	*Kunkel*	1 00
Schottische Militaire	*Green*	75
Scotch Dances—(Ecossaise)	*Chopin*	1 00
Shakespeare March	*Kunkel*	75
Shooting Meteor—Galop Brillant	*Paul*	1 00
Silvery Waves	*Wyman*	1 50
Skylark Polka	*Dreyer*	1 00
Souvenir de Naples—Tarantella—Op. 85	*Heller*	1 00
Sparkling Dew—Caprice	*Kunkel*	1 00
St. Louis National Guard Quickstep	*Green*	75
Suite de Lacuellers	*Andres*	2 00
Suite de Valses	*Kroeger*	1 50
Tarantella	*Conrath*	1 25
Tarantella—Come to the Dance	*Moszkowski*	1 25
Tarantella in D minor—The Fisher Maidens of Procida	*Raff*	1 25
The Cuckoo and the Cricket	*Sidus*	60
The Flirt—Impromptu a la Polka	*Paul*	1 00
The Jolly Blacksmiths	*Paul*	1 00
Tonjours Gai (Always Gay)—Italy (Italien)—Tarantella in A major	*Moszkowski*	1 25
Tourists' March	*Sisson*	1 00
Trust in God—Religious Meditation	*Melnotte*	1 00
Unter Donner und Blitz—Galop (Strauss)	*Melnotte*	75
Valse Mignonne	*Conrath*	1 00
Veni, Vidi, Vici—Galop	*Melnotte*	1 00
Visitation Convent Bells	*Kunkel*	60
Vive la Republique—Grande Fantaisie	*Kunkel*	1 25
Waco Waltz	*Sisson*	60
Wedding March	*Floersheim*	1 00
Wyman Institute March	*Zeisberg*	75
Zeta Phi March	*Hickock*	60

ALPINE STORM, A Summer Idyl, . . . Charles Kunkel, $1.50

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Overtures Paraphrased for Concert Use.

Caliph of Bagdad	*Melnotte*	1 75
Fra Diavolo	*Melnotte*	1 50
Masaniello	*Melnotte*	2 00
Merry Wives of Windsor	*Melnotte*	2 00
Poet and Peasant	*Melnotte*	1 75
Stradella	*Melnotte*	1 50
William Tell	*Melnotte*	2 50
Zampa	*Melnotte*	1 50

Jean Paul's Operatic Fantasies.

1. Il Trovatore	*Verdi*	1 00
2. Fatanitza	*Suppe*	1 00
3. Bohemian Girl	*Balfe*	1 00
4. Norma	*Bellini*	1 00
5. H. M. S. Pinafore	*Sullivan*	1 00
6. La Sonnambula	*Bellini*	1 00

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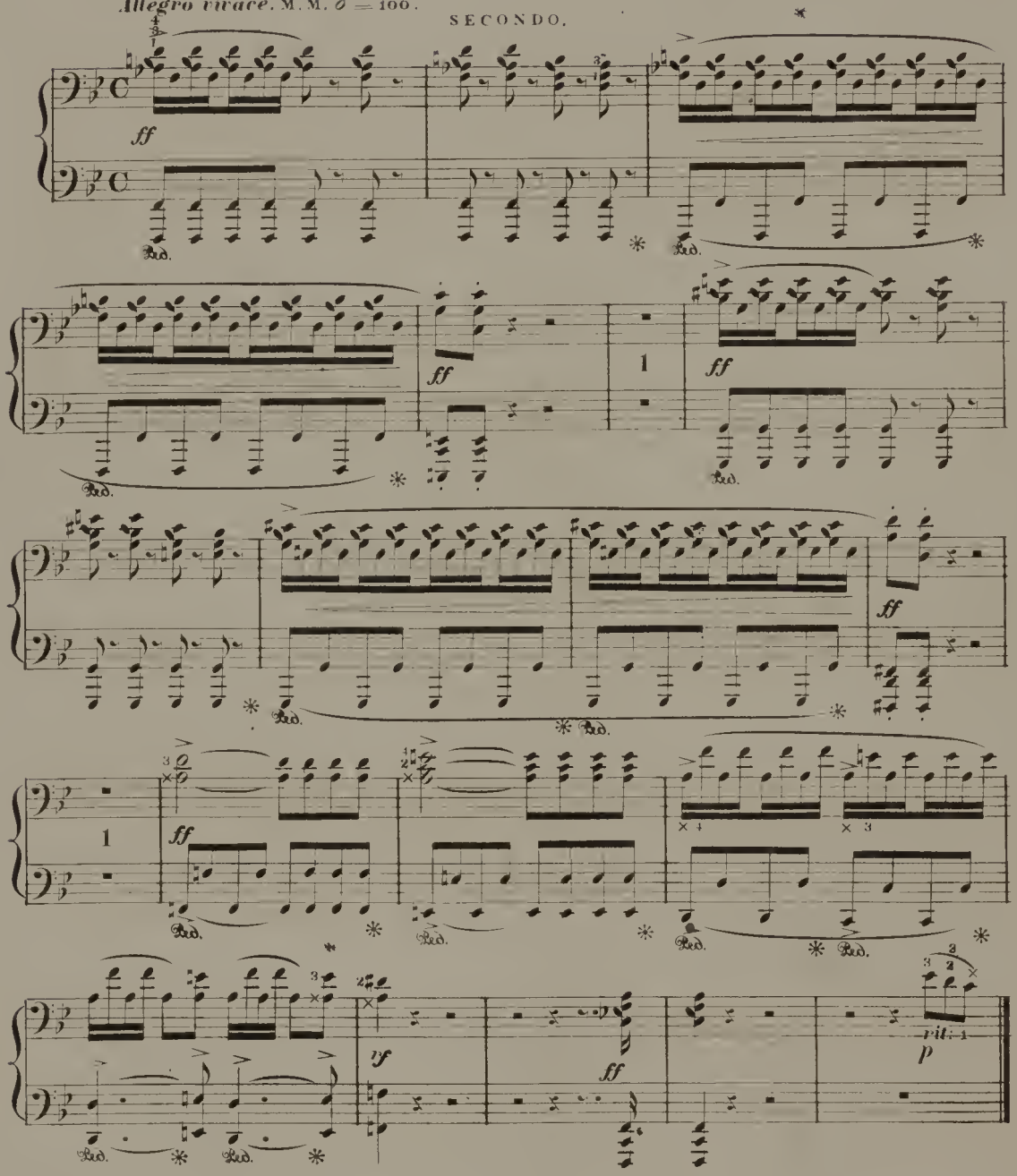
(AUBER.)

OVERTURE. *CLAUDE MELNOTTE.*

Allegro vivace. M. M. ♩ = 100.

SECONDO.



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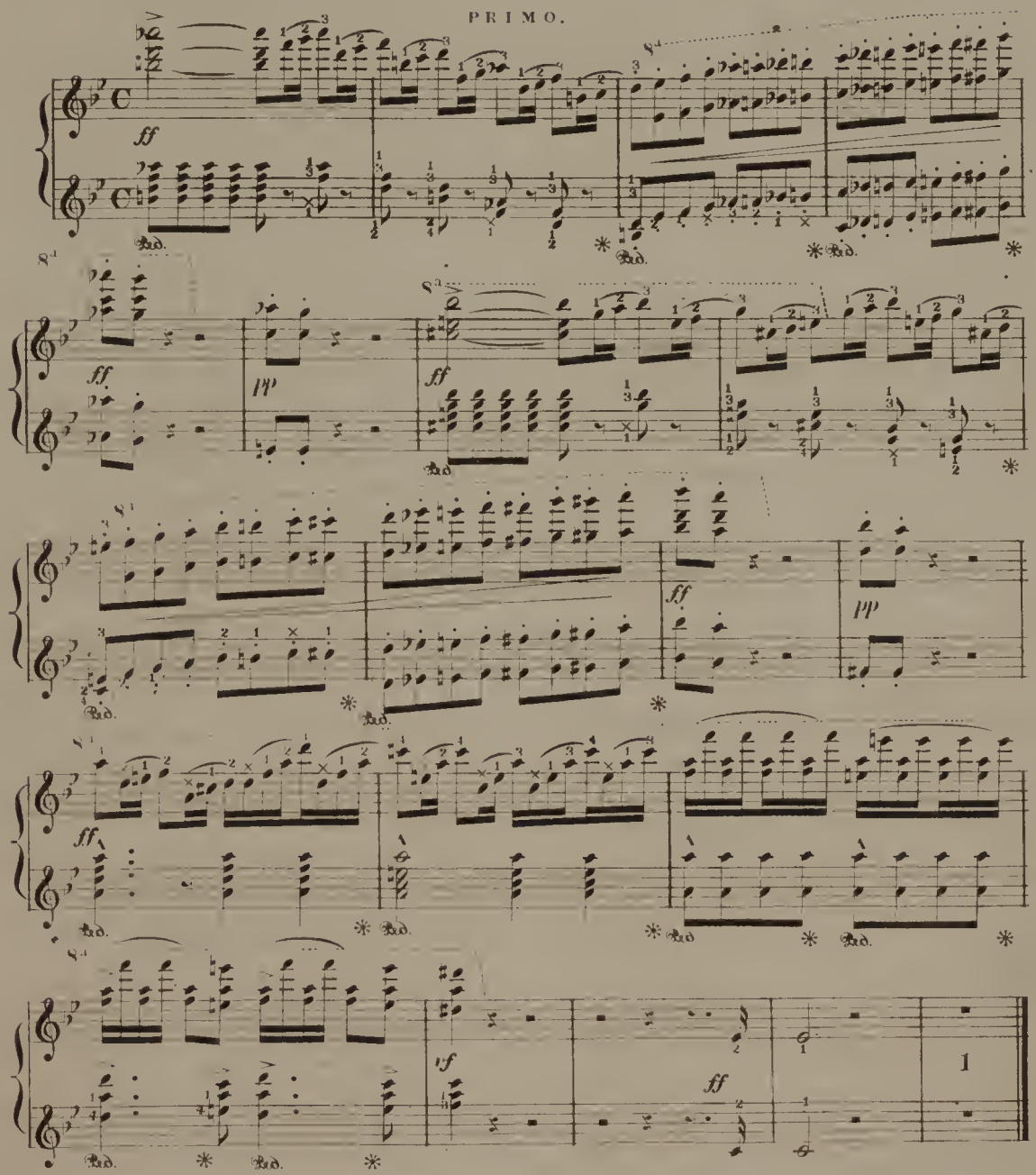
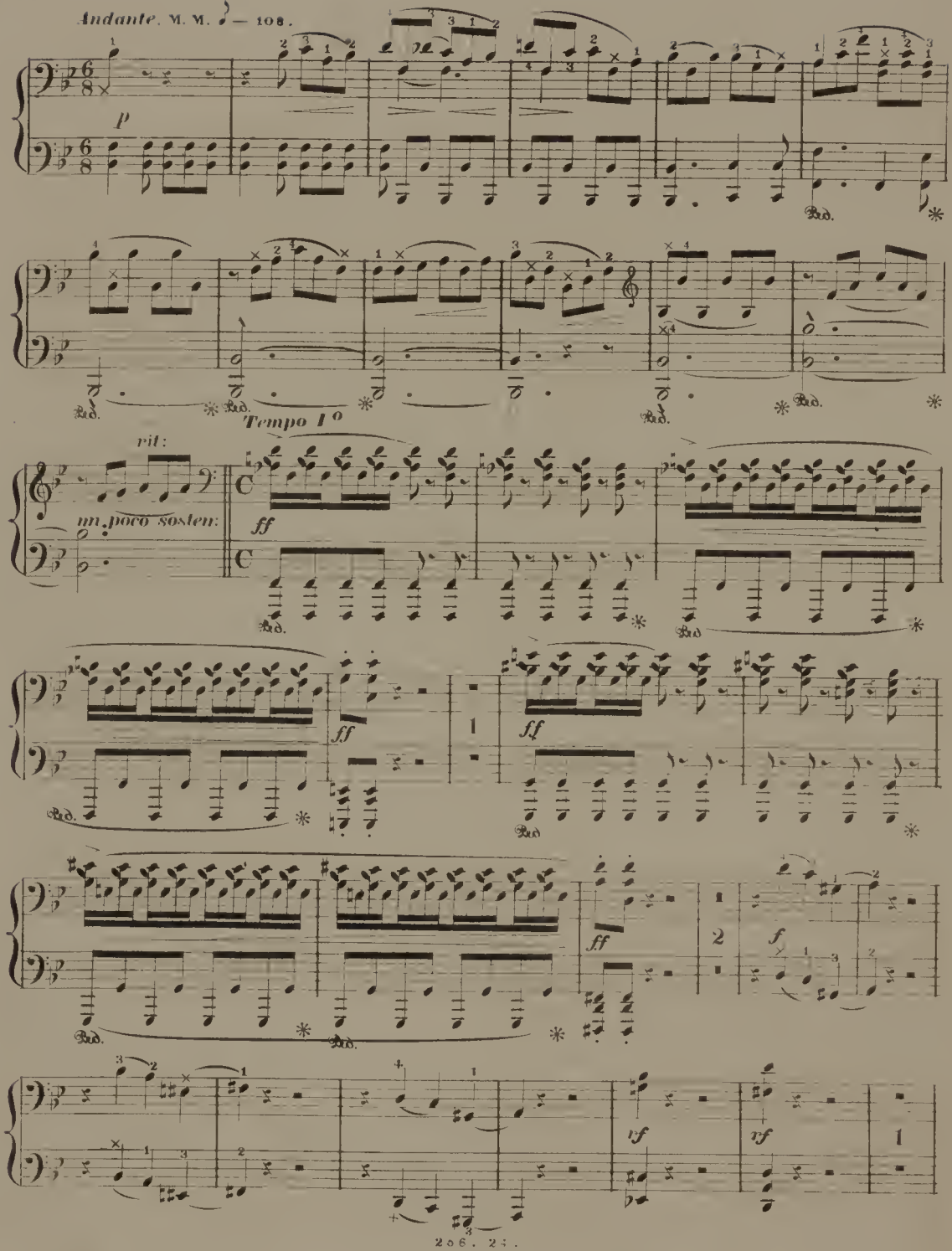
OVERTURE. *CLAUDE MELNOTTE.*

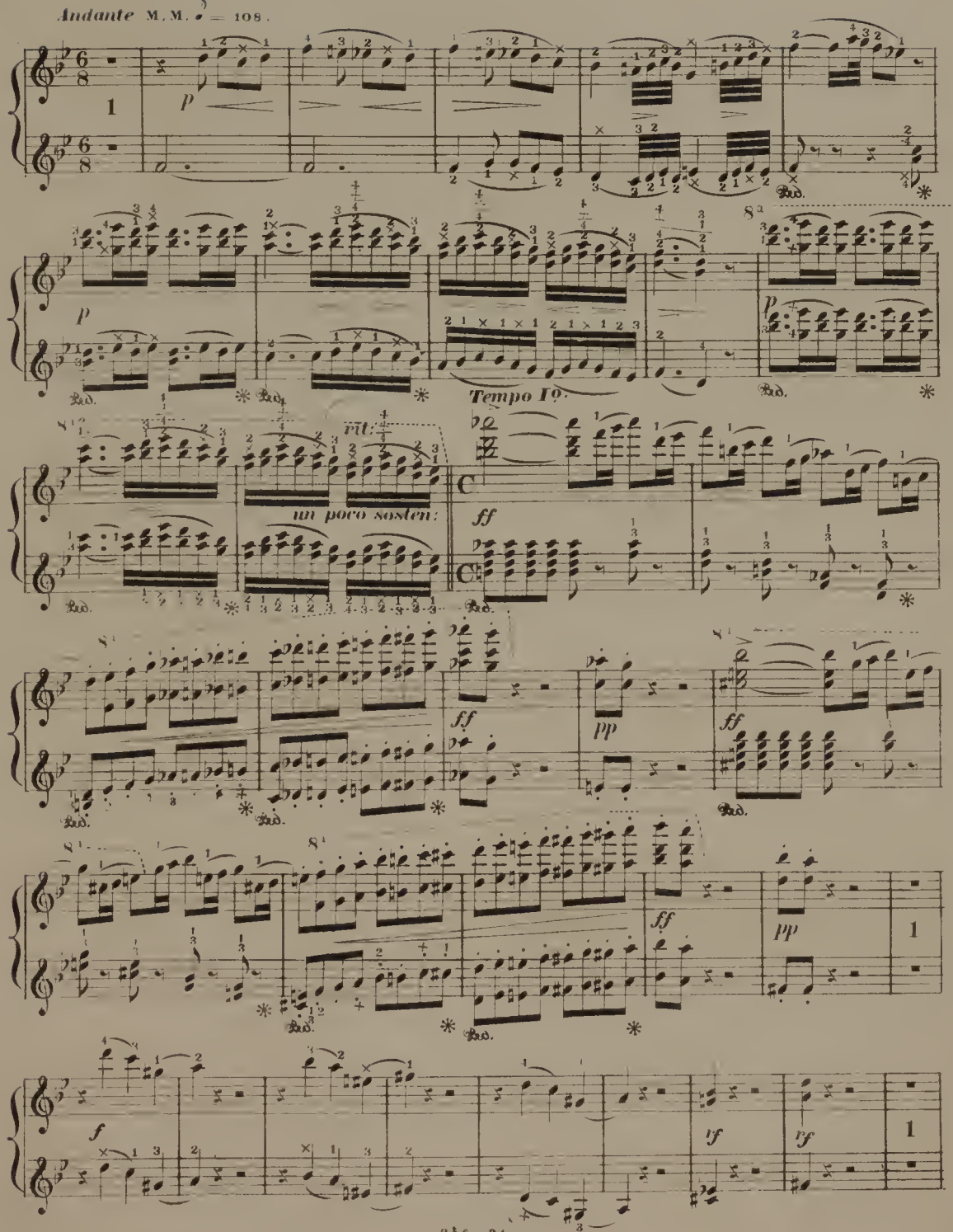
Allegro vivace. M.M. ♩ = 100.

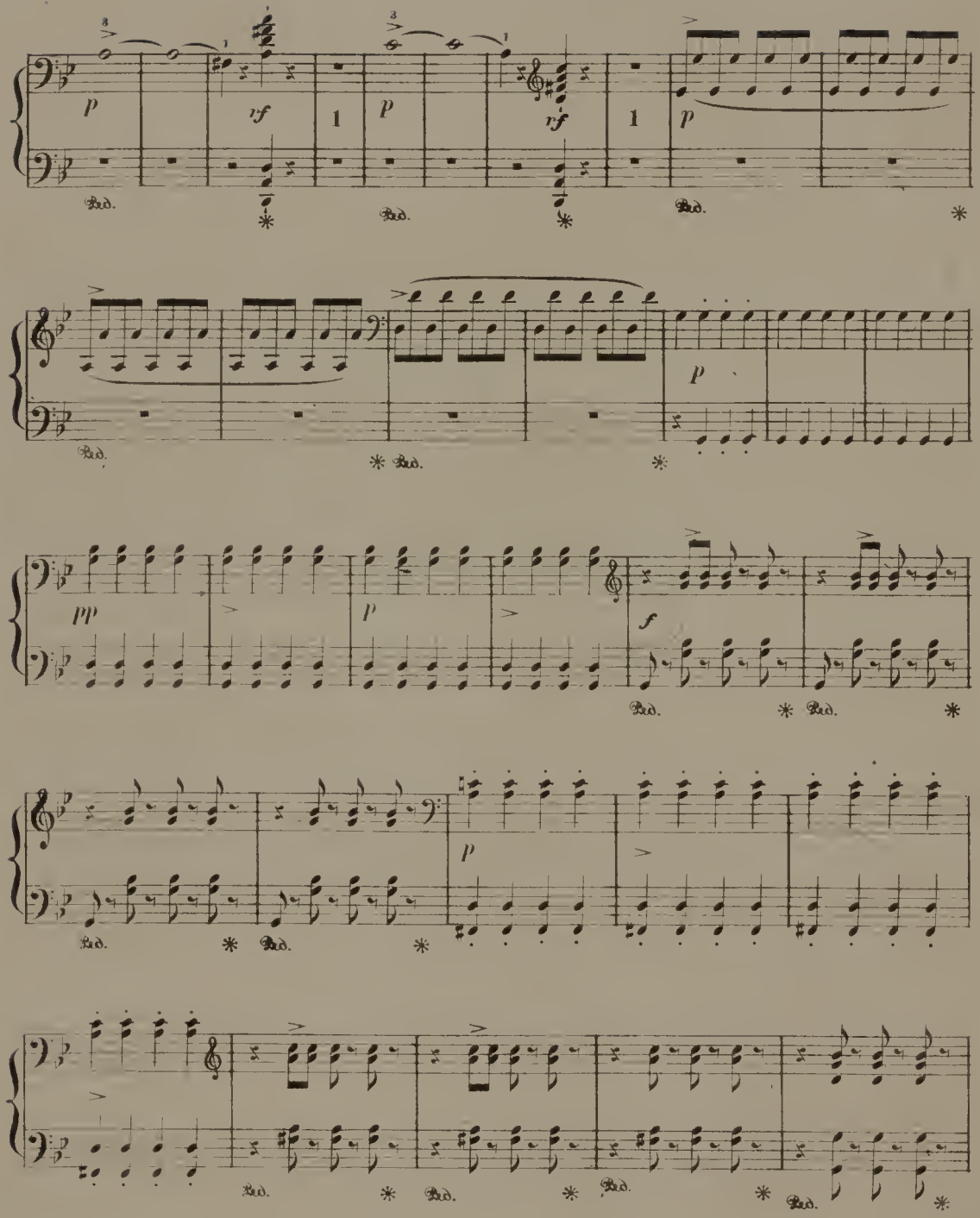
PRIMO.

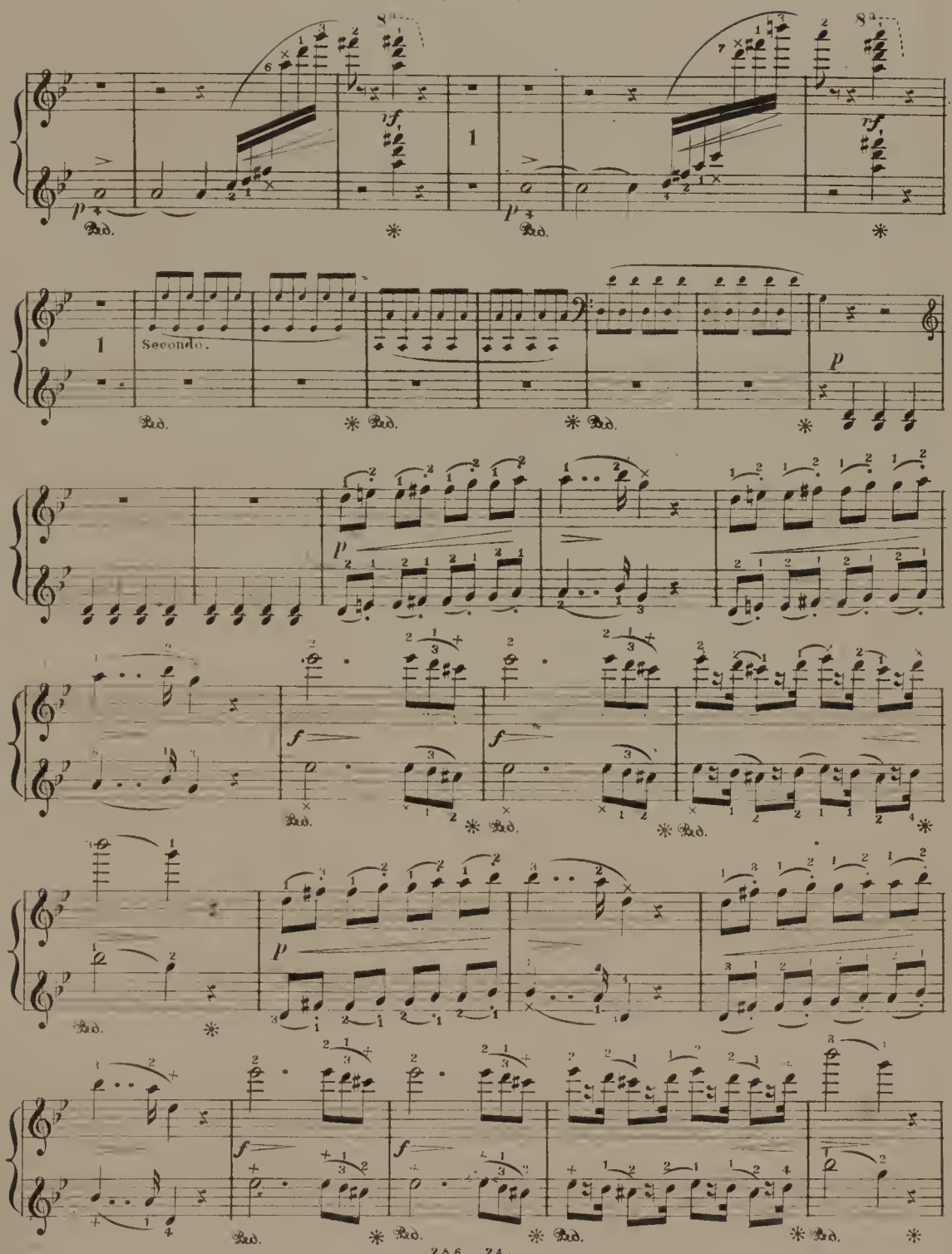


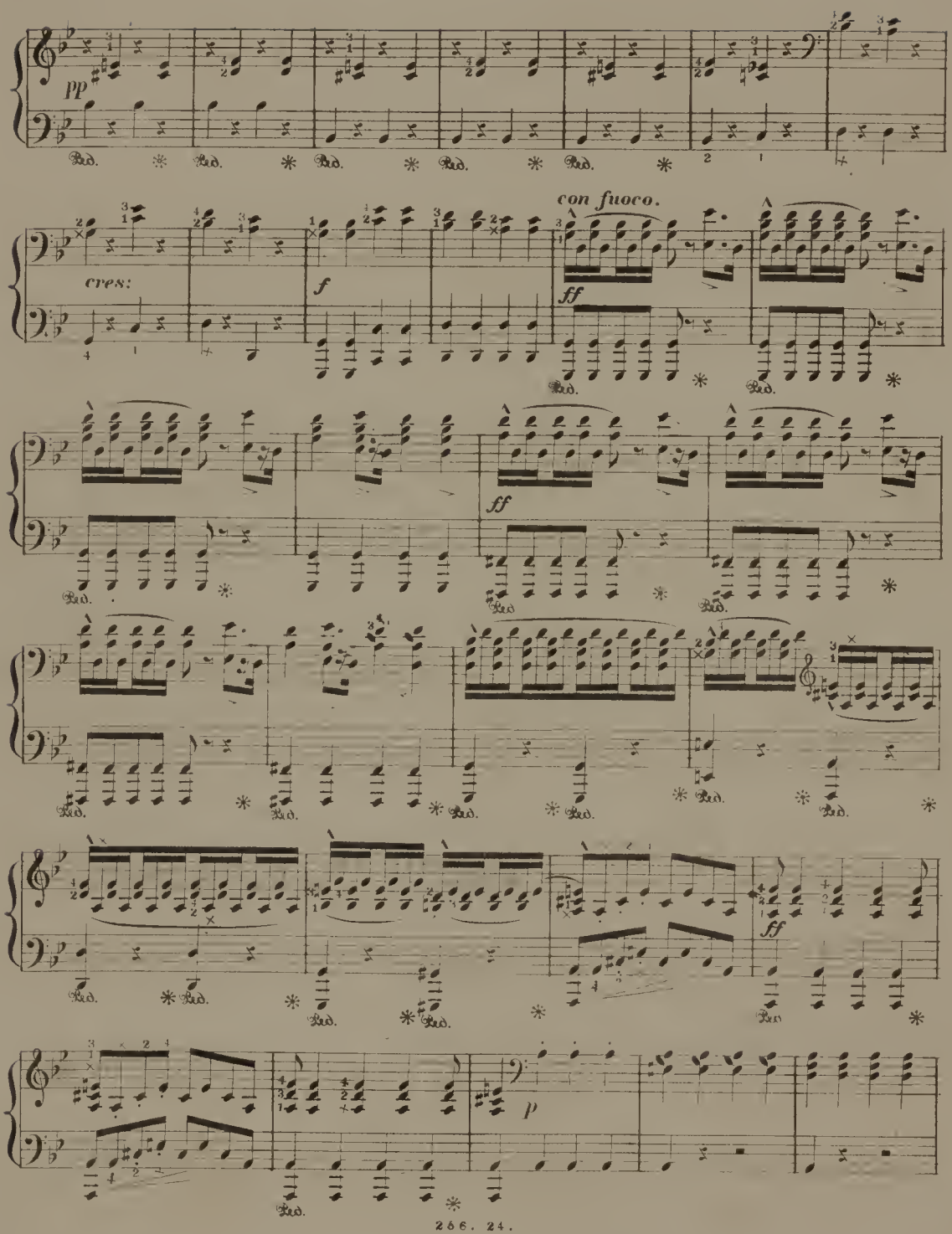
Explanation of M.M. — The figure after the letters indicate the number of notes of the same value to be played in a minute.

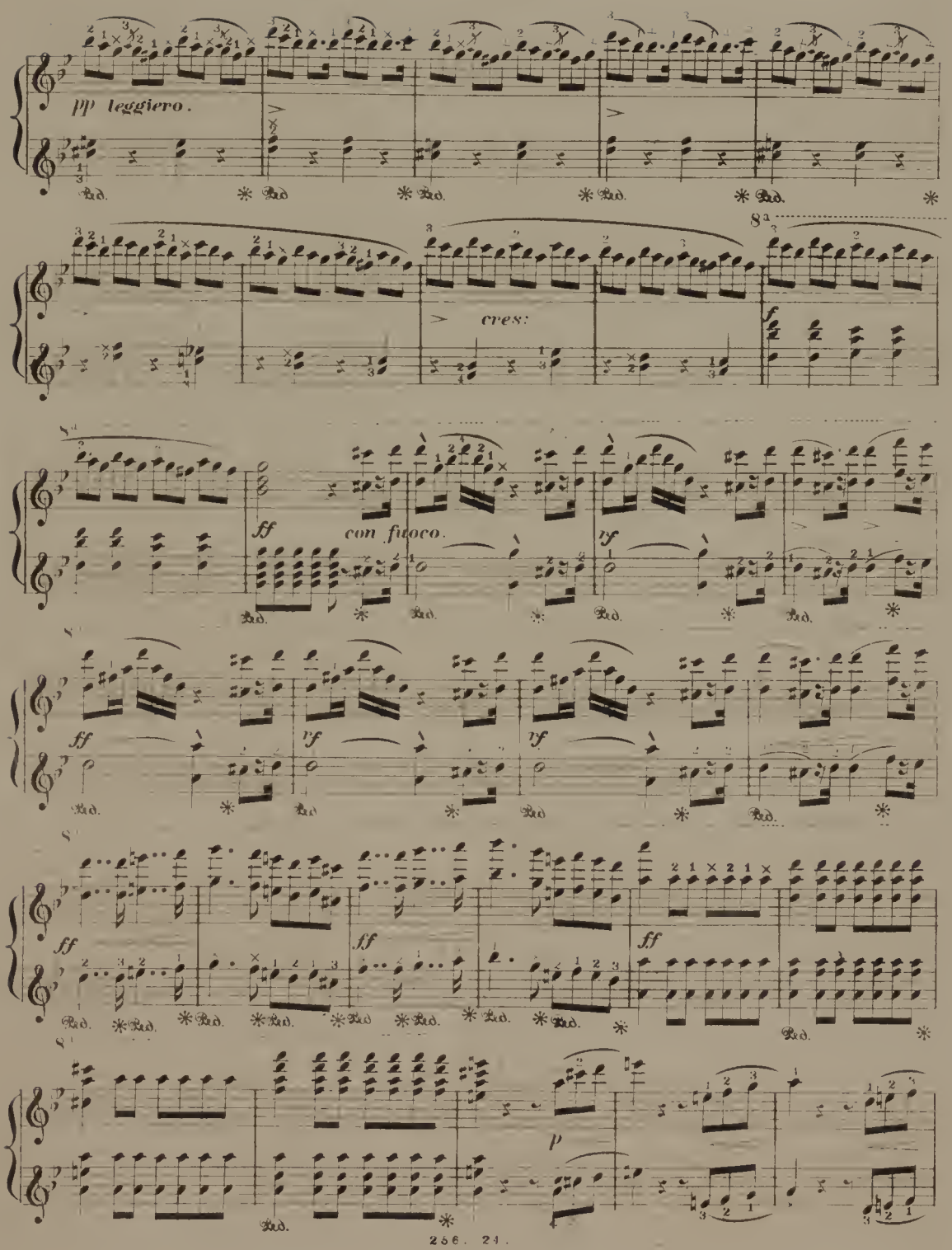

Andante. M. M. ♪ = 108.
p
Ped.
Tempo 1°
rit:
un poco sosten:
ff
ff
ff
ff
f
rf
rf

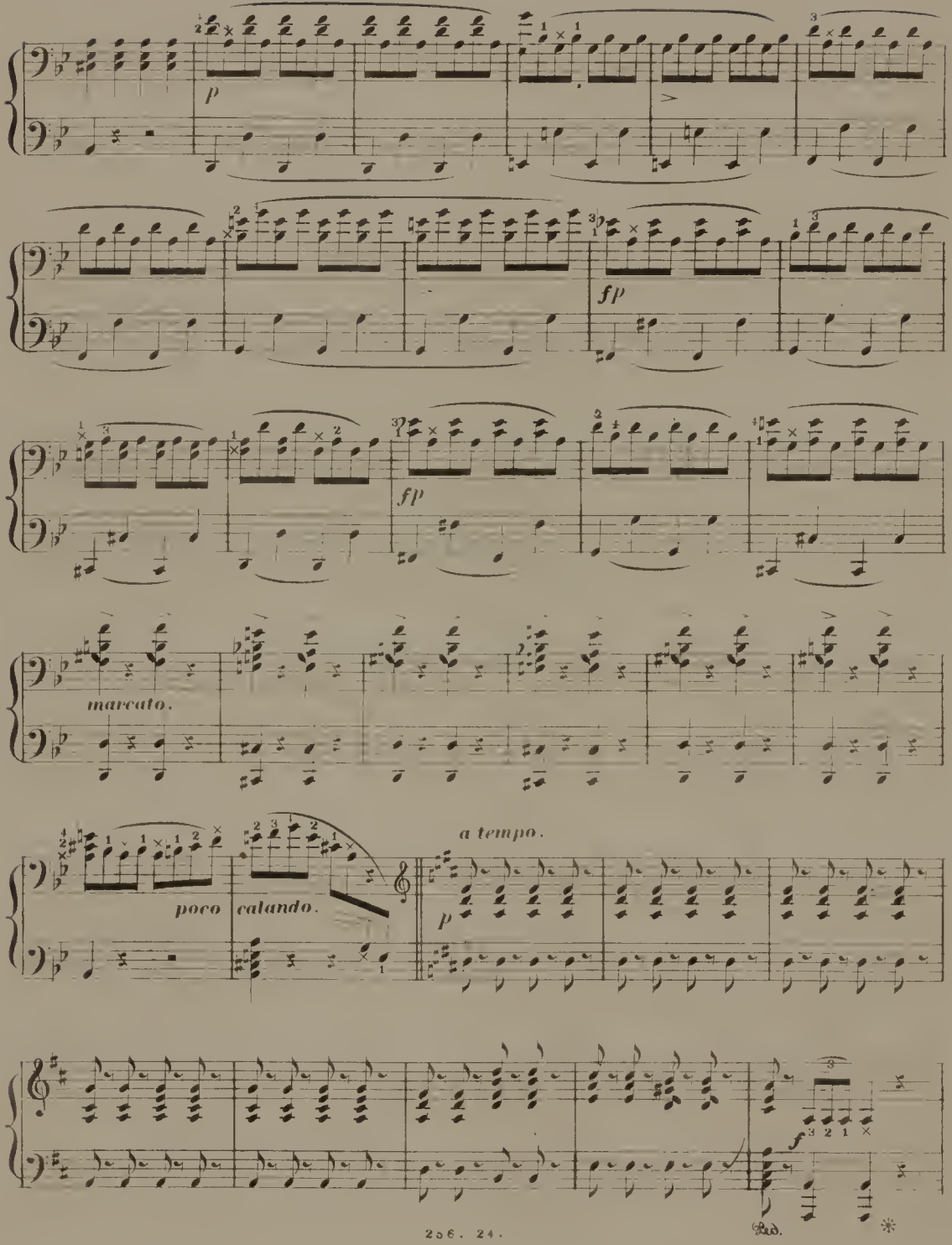

Andante M.M. ♪ = 108.
p
Tempo I°.
rit:
un poco sosten:
ff
pp
f
rf

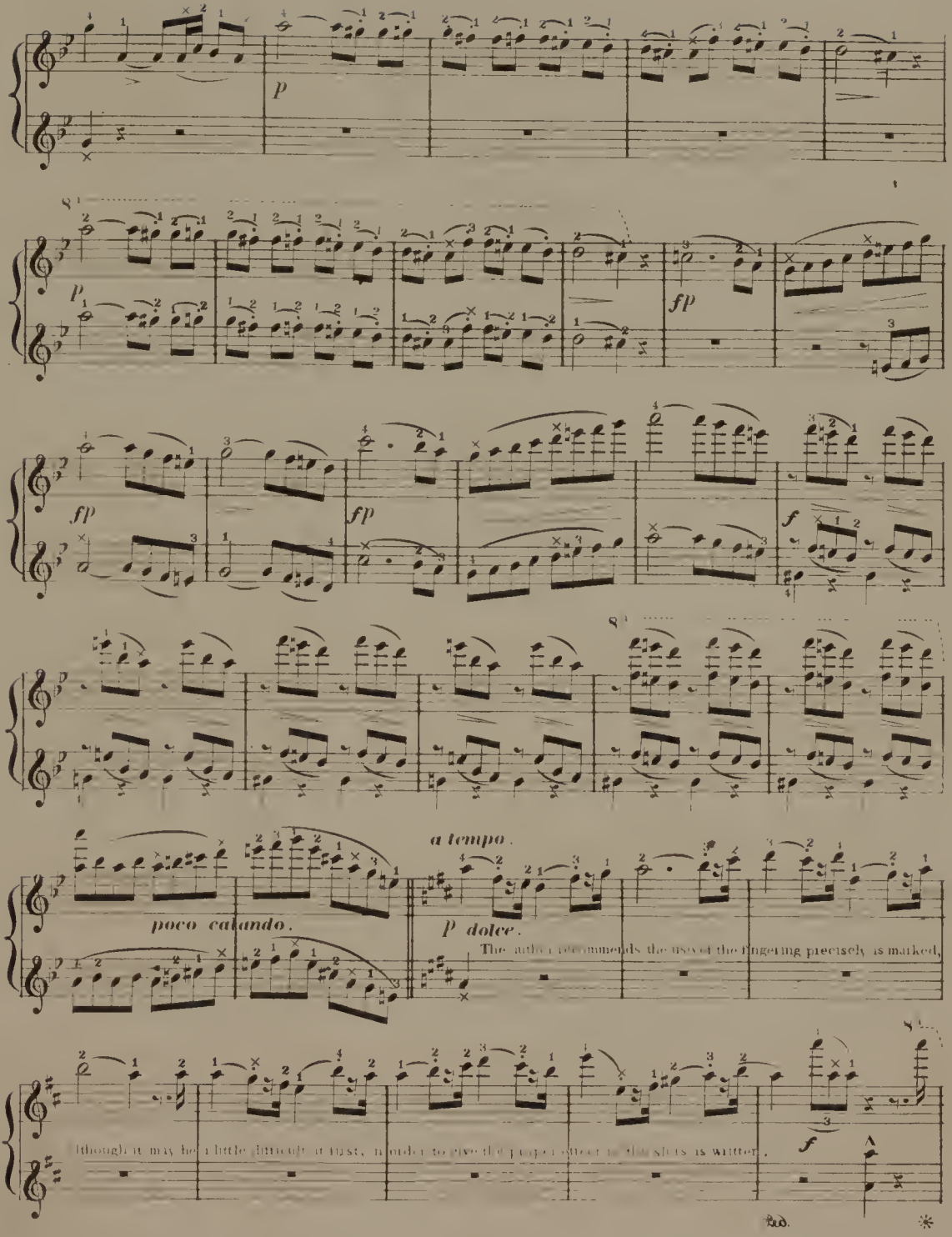

p
rf
1
p
rf
1
p
p
pp
p
f
p

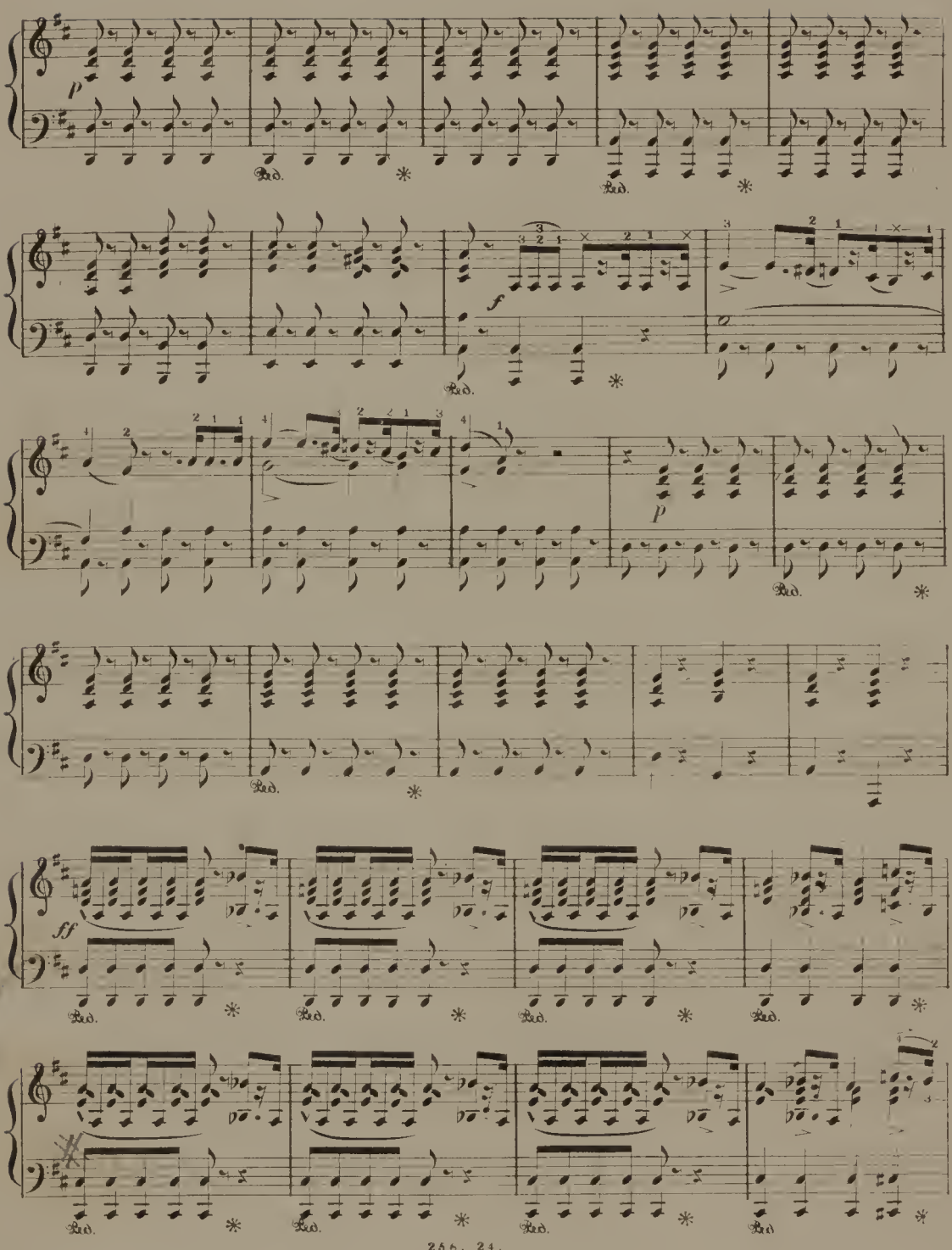

Secondo.

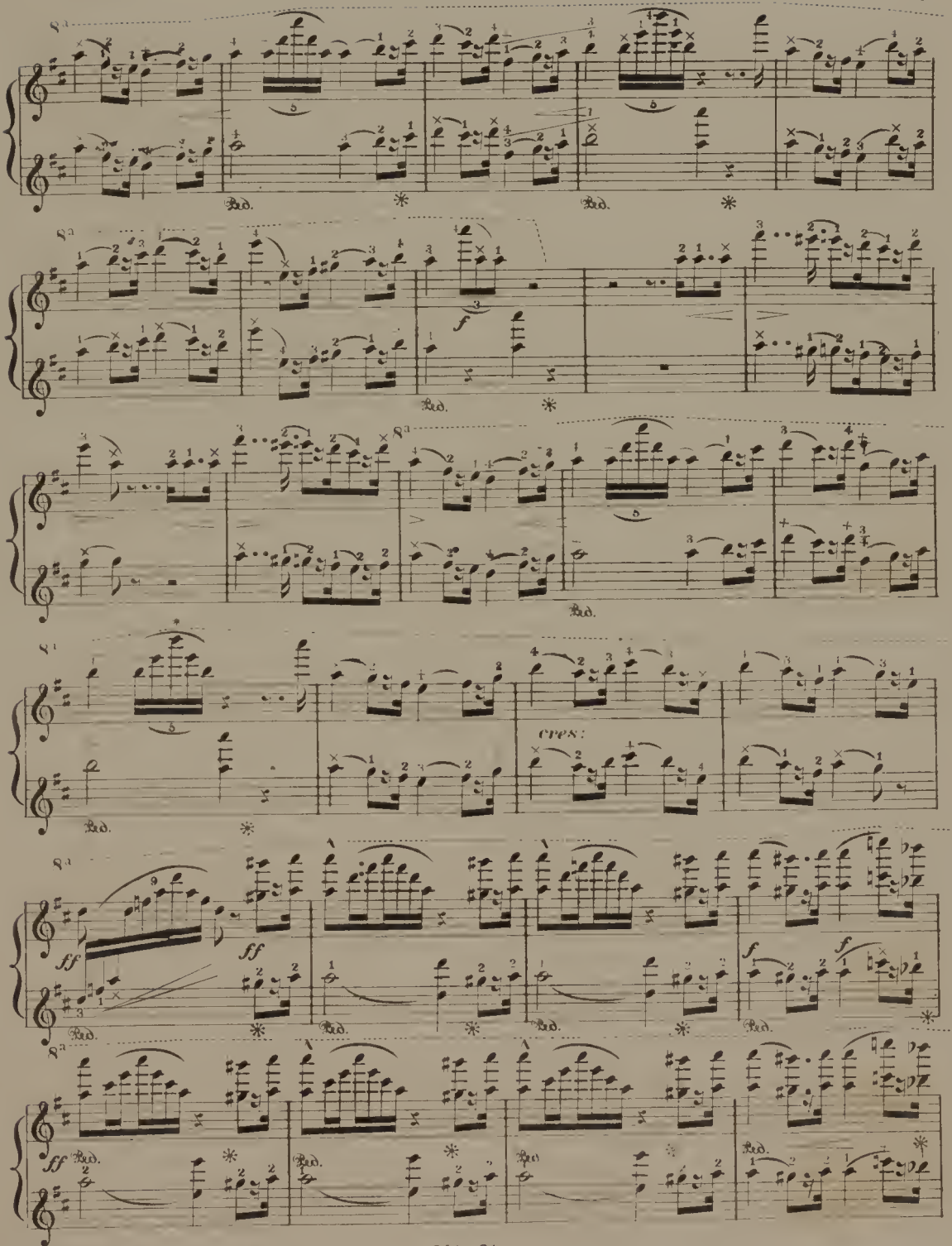

pp
cres:
f
con fuoco.
ff
ff
ff
p


pp leggiero.
cres:
f
ff
con fuoco.
rf
ff
rf
rf
ff
ff
ff
p

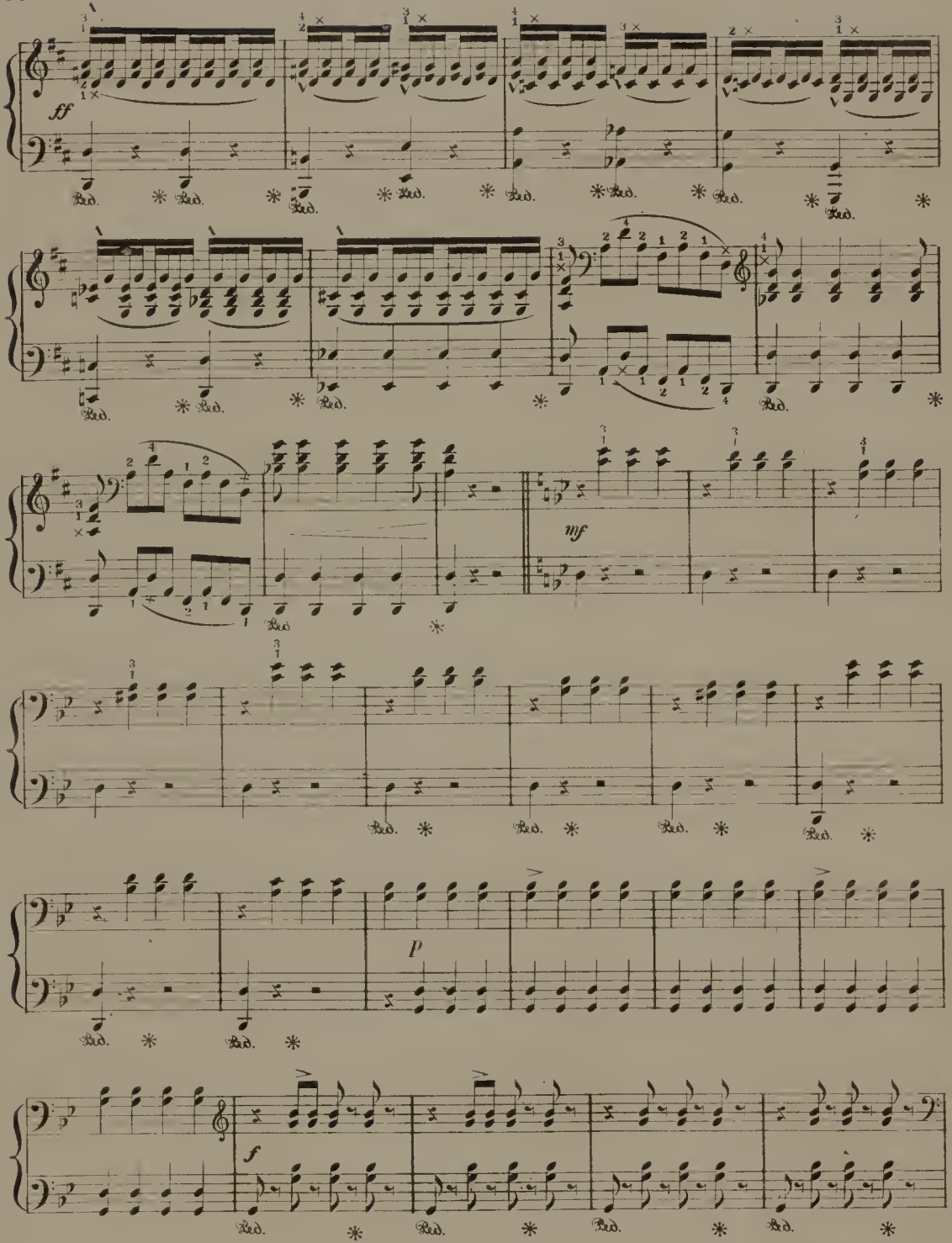

p
fp
fp
marcato.
poco calando.
a tempo.
p
Ped.

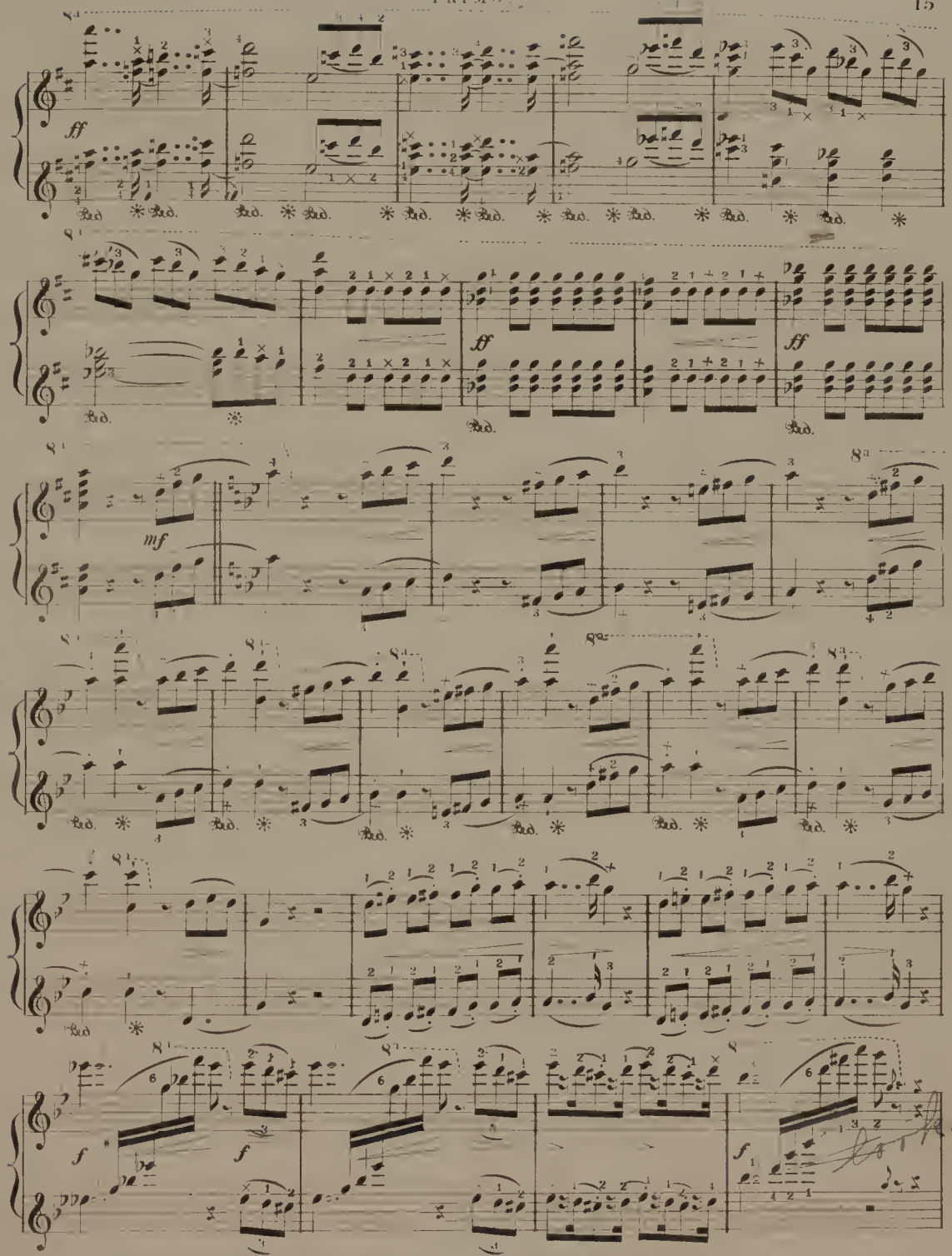

p
fp
fp
fp
f
poco calando.
a tempo.
p dolce.
The author recommends the use of the fingering precisely as marked,
though it may be a little difficult at first, in order to give the proper effect to the slurs as written.
f
Ped.
*

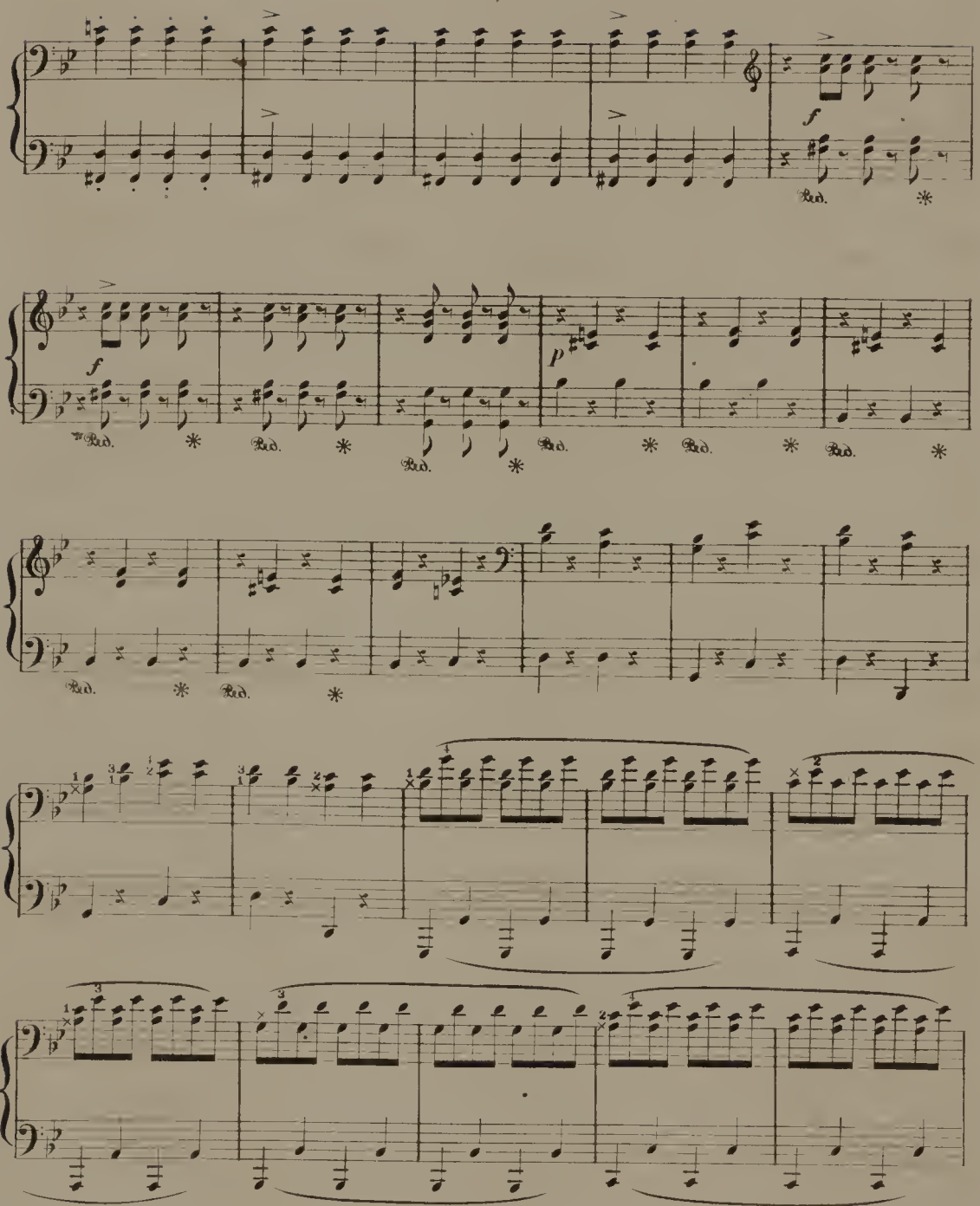

p
Ped.
f
p
ff



* Or Pr[illegible] play Allistead.


ff
mf
p
f


ff
ff
ff
mf
f
f
f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Ped.
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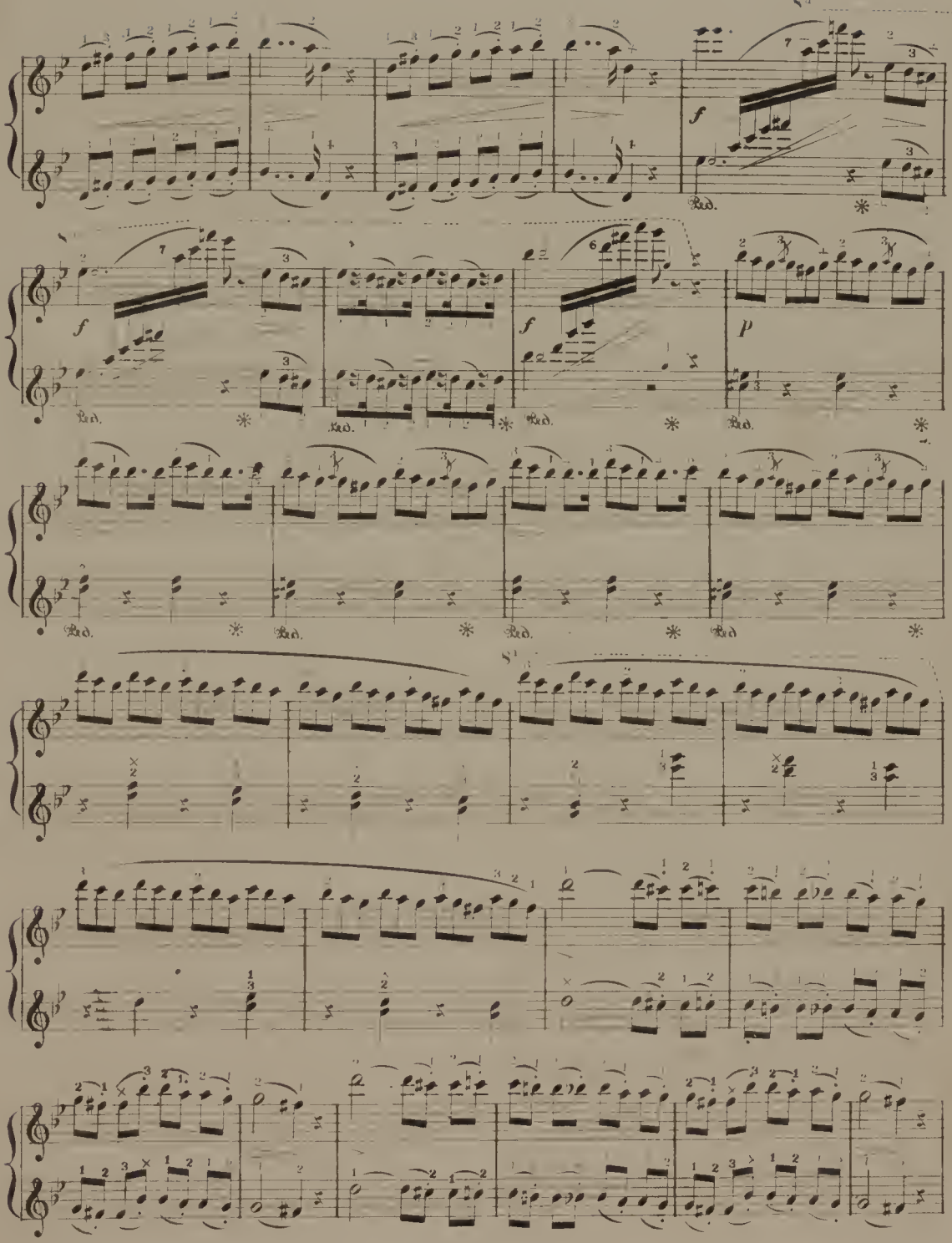
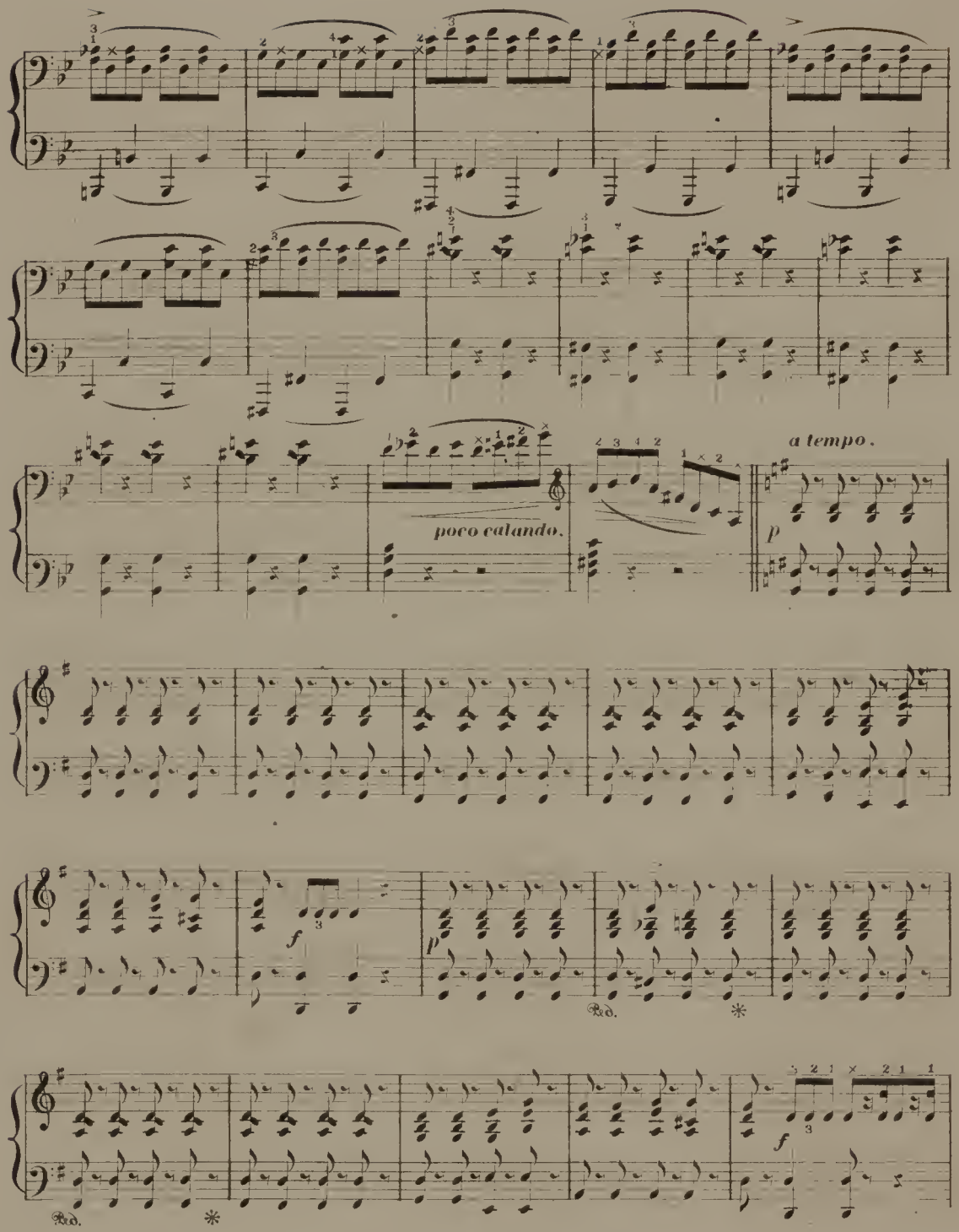
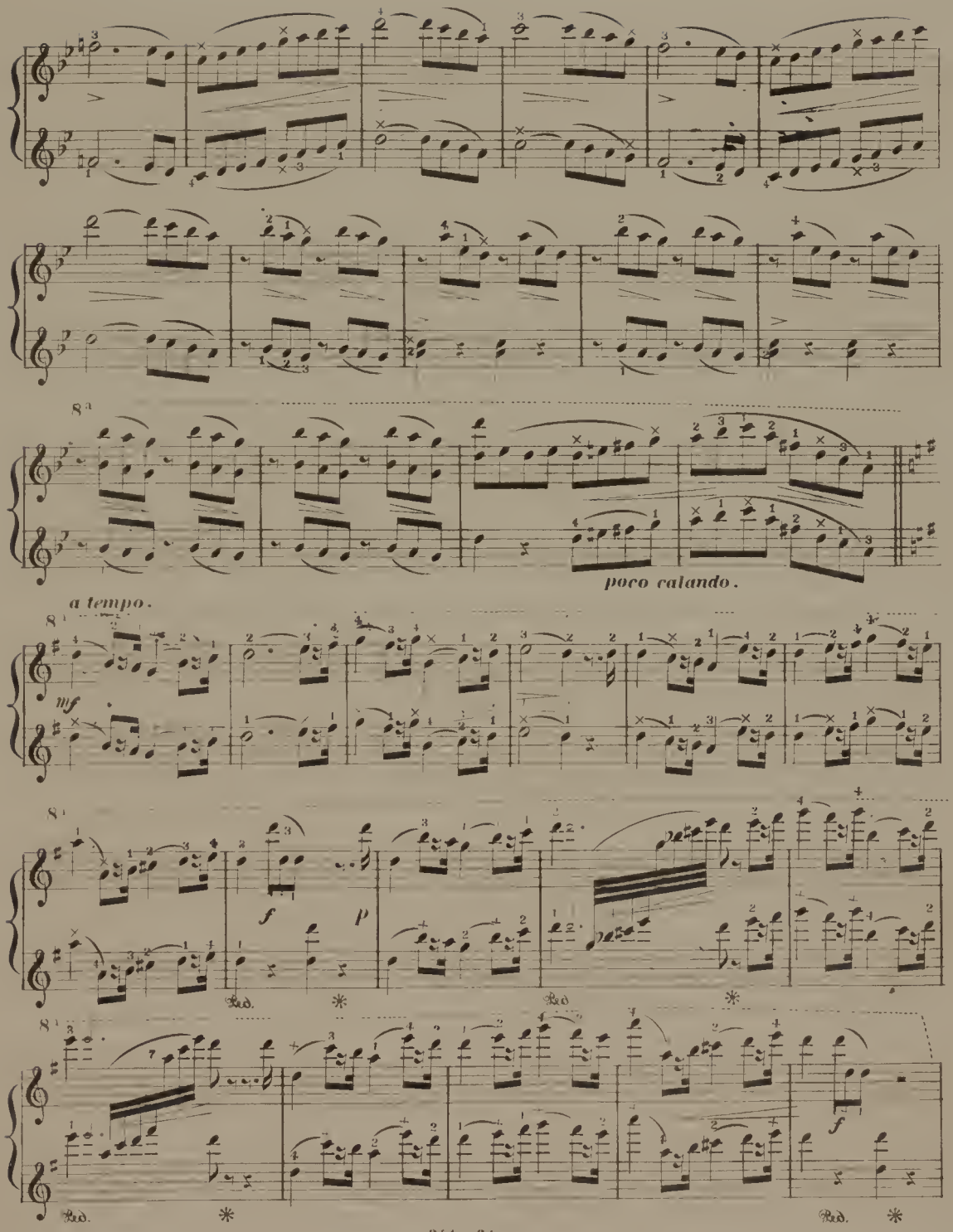
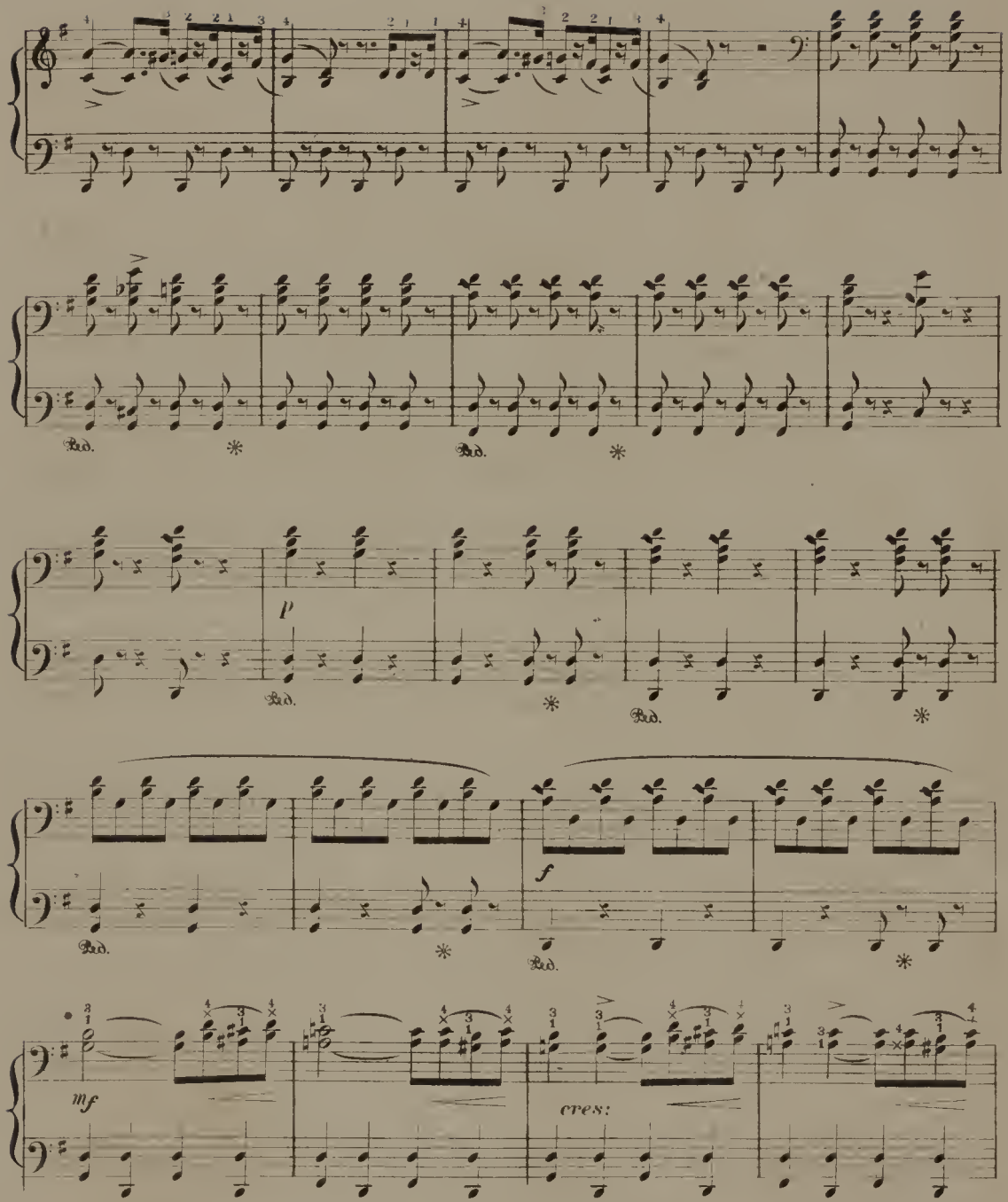
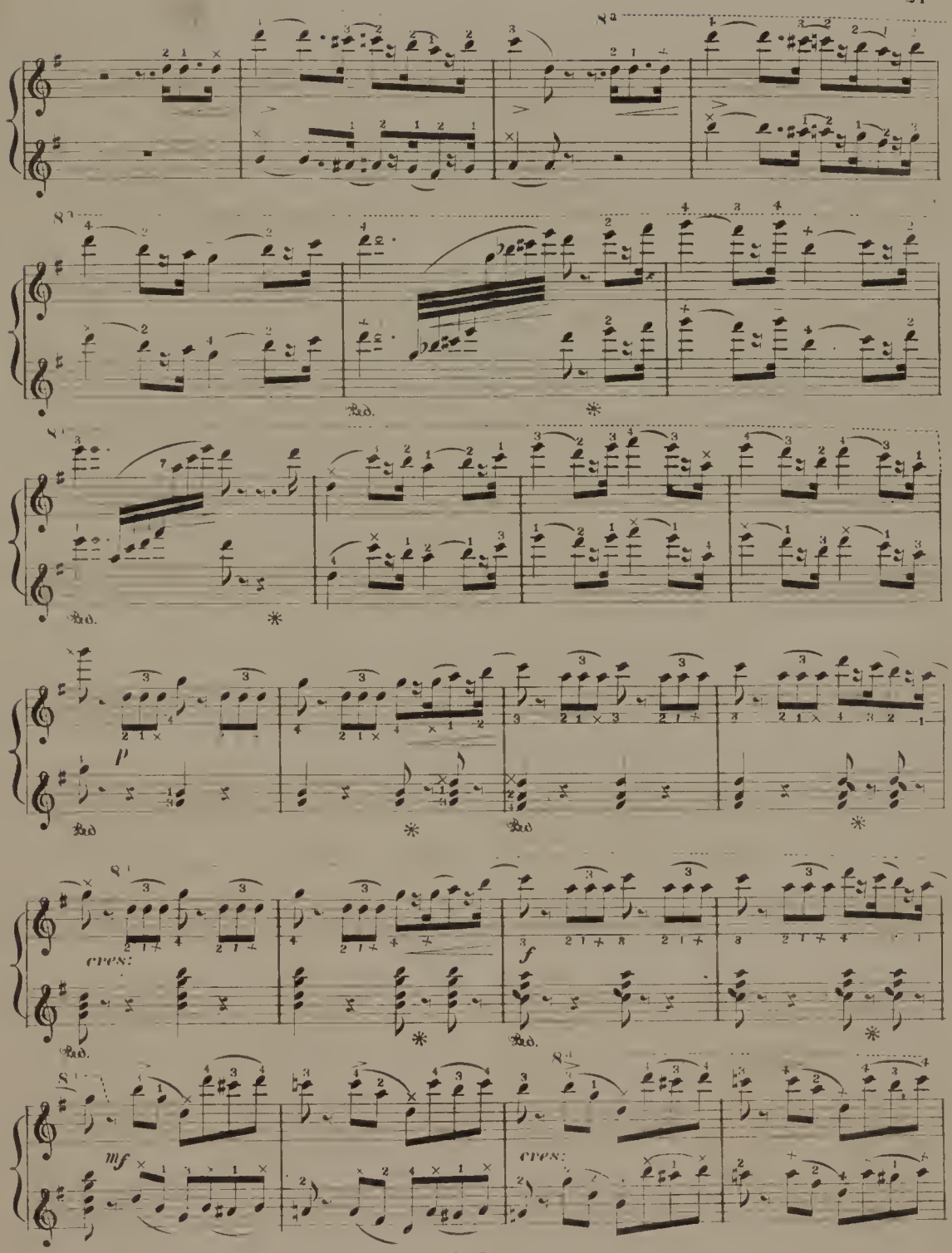
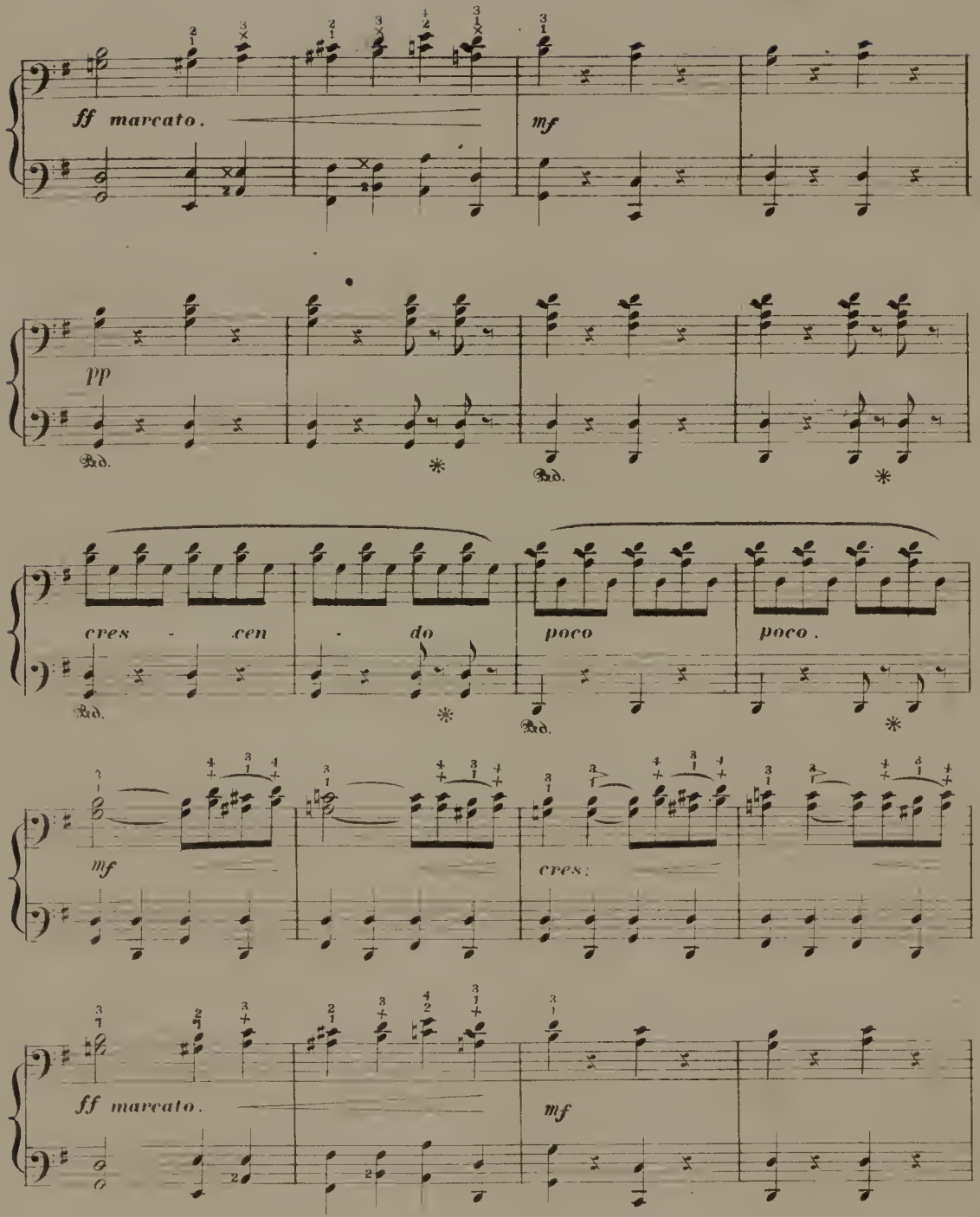

f
Ped.
f
Ped.
f
Ped.
p
Ped.
Ped.
Ped.
Ped.
Ped.

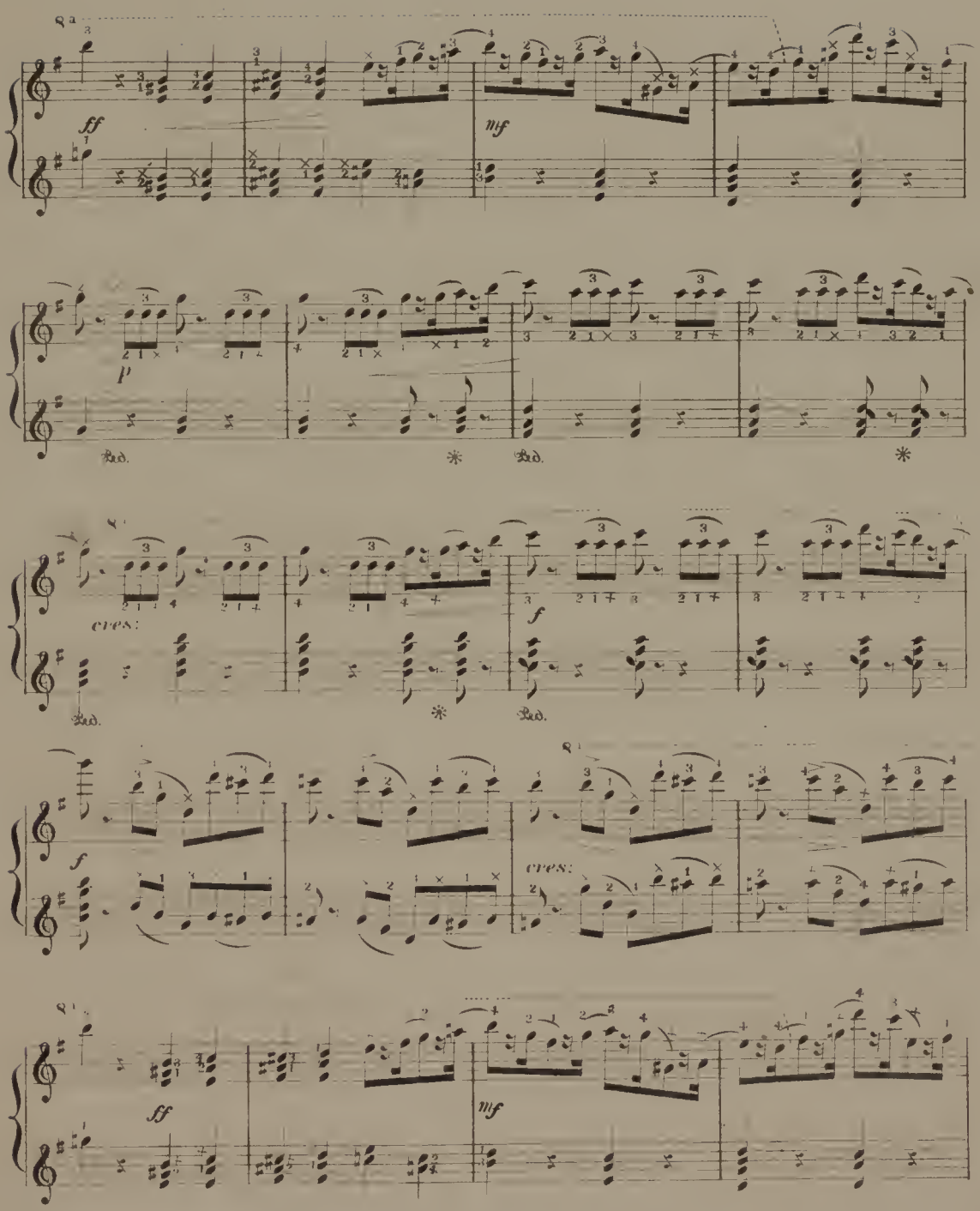

poco calando.
a tempo.
p
f
p
Ped.
*
Ped.
*
f


8va
poco calando.
a tempo.
mf
f
p
Ped.
*
f


Ped.
Ped.
p
Ped.
Ped.
f
Ped.
mf
cres:


8va
Ped.
*
p
cresc.
f
mf


ff marcato.
mf
pp
Ped.
cres - cen - do
poco
poco.
mf
cres:
ff marcato.
mf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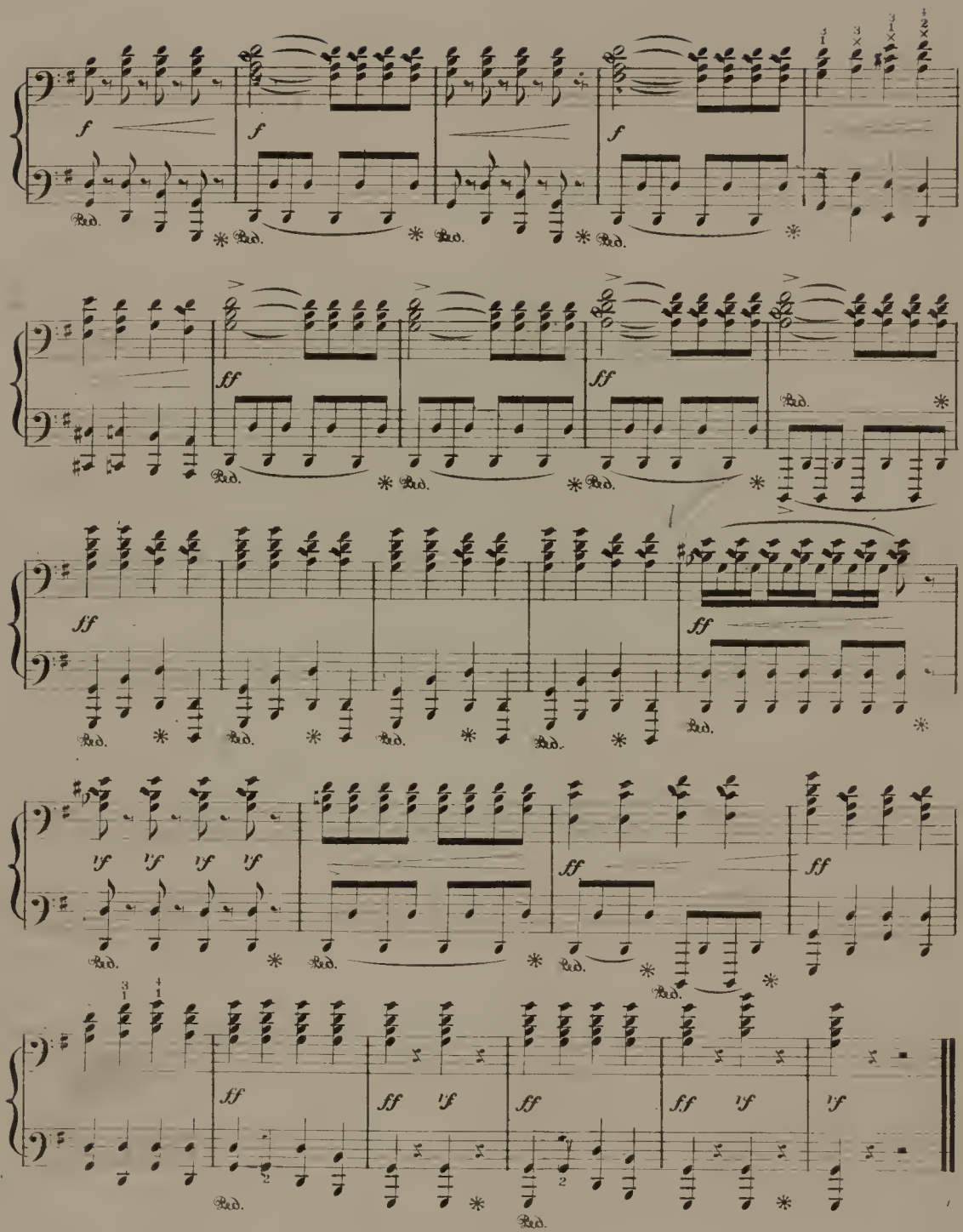
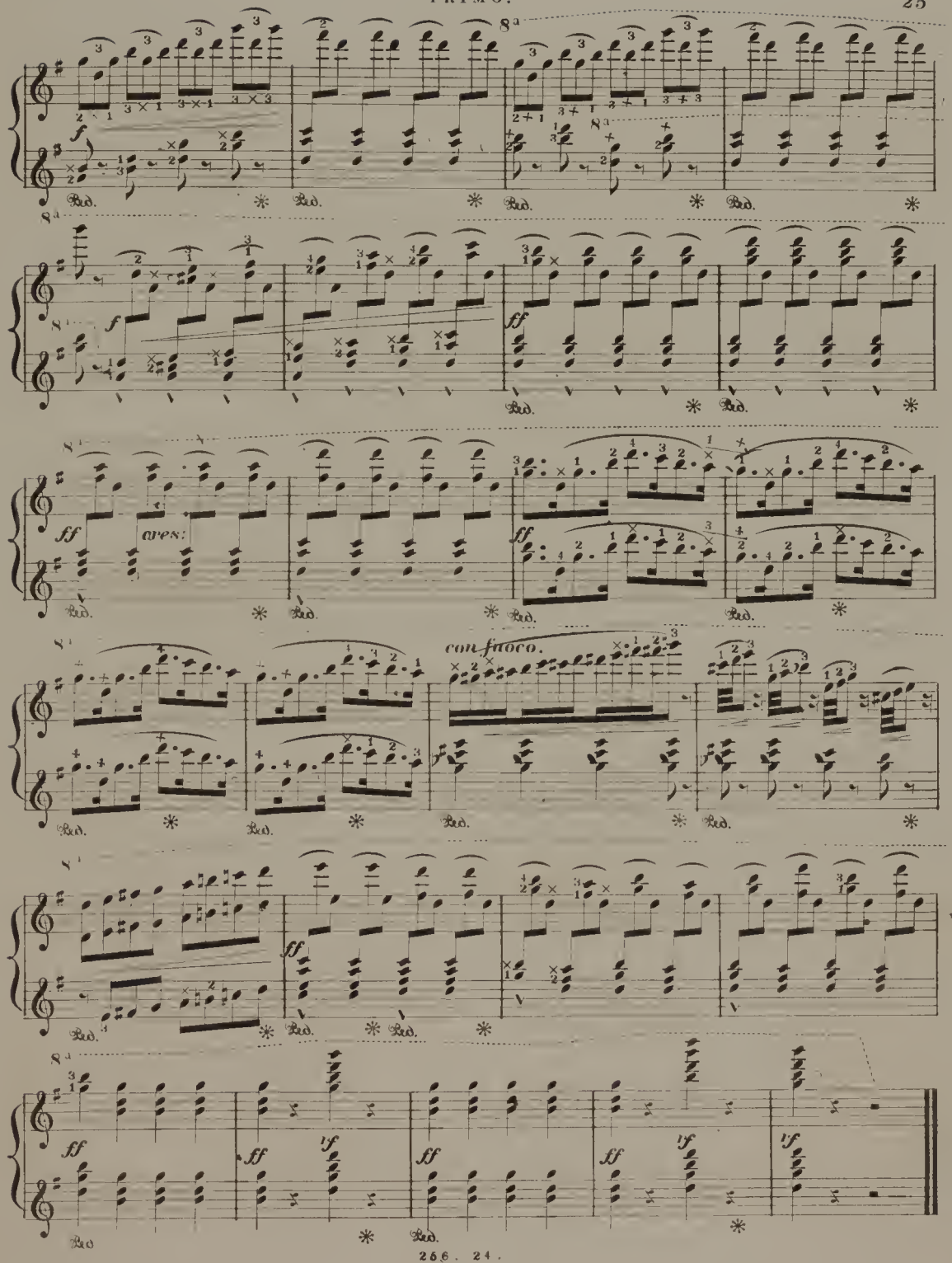

f
ff
Ped.


cres:
con fuoco.

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MOST HONORED SIR:—Accept my sincerest thanks for the copy of your truly magnificent Pedal Method. I have perused and studied the same with great interest, and wish the same universal recognition and success.

With the highest esteem,

XAVIER SCHARWENKA.

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DEAR SIR:—I have carefully read through your Piano Pedal Method, and must compliment you on the very efficient way in which you treat this delicate question, the scape-goat of so many sins—the Pedal. Your method is profound, and yet simple and lucid enough to be understood by the student even without the aid of a teacher. Moreover, it does not address itself to the pupils of any particular grade of development—it will be beneficial to the pupils of all grades, even the most advanced ones, whose pedaling needs revision. That you fill a really long-felt want and cultivate a territory entirely neglected by pedagogic writers goes without saying. I shall use it as a complement to other studies, with my pupils, and earnestly recommend it to my brother teachers.

Wishing you all success, I am, very truly yours,

CONSTANTINE STERNBERG.

EMIL LIEBLING, the distinguished Pianist and Composer, of Chicago.

MR. CHARLES KUNKEL, St. Louis, Mo. December 14, 1893.

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In your extensive treatise on the subject, accompanied as it is by the most practical illustrations, I find really everything in regard to the proper mode of using the Pedal. Especially commendable in the clear and lucid exposition of the various problems presented, which render the work equally interesting to the teacher and valuable to the pupil.

I congratulate you on your eminent success in this work, and will most earnestly recommend your method to teachers and pupils, as the *only* work on the subject which, in my opinion, merits serious attention.

Sincerely yours,

EMIL LIEBLING.

I. D. FOULON, the renowned Musical Critic.

December 15, 1893

MY DEAR MR. KUNKEL:—You have done a great work in giving to both *teachers* and *pupils* the first careful, reasoned course of instruction in the use of the Piano Pedal ever attempted, and in doing it in such a manner as to make your book at once *a classic*. It was Bacon, I think, who wrote: "Every man is a debtor to his own profession." By the publication of your *Pedal Method*, you have not only cancelled your debt to your profession, but you have placed it under great and lasting obligation to yourself. The improvement which I have marked in the playing of persons who had used your *Pedal School* for a couple of months has astonished as well as gratified me, and after the practical demonstration of its superlative value which I have had, I shall not henceforth be able to consider any piano course in which it shall not figure as complete or satisfactory.

As ever, your friend,

I. D. FOULON.

J. H. HAHN, the eminent Musician, Critic and Director of the Detroit Conservatory of Music.

December 21, 1893.

MY DEAR MR. KUNKEL:—Your book of Pedal Studies embodies and presents in a most concise and tangible form, recognized principles for the proper use of the Pedal as applied to modern pianoforte playing. It will surely prove a missionary for good in many a field, and should certainly be in the hands of every aspiring *teacher*, *student* and *amateur*.

With best wishes, I am, cordially yours,

J. H. HAHN.

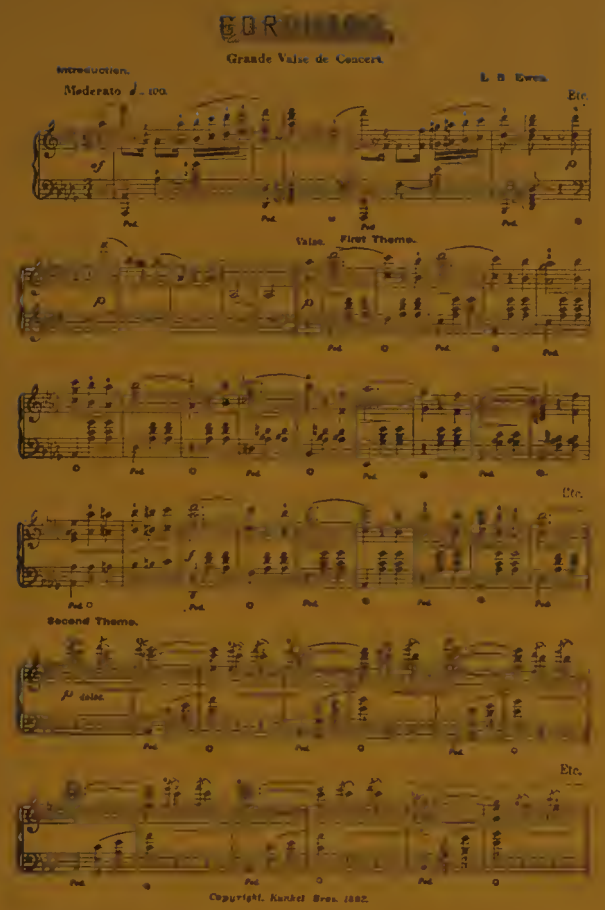
E. R. KROEGER, the distinguished Composer, Musician and Musical Director of Forest Park University.

December 26, 1893.

MY DEAR MR. KUNKEL:—It has been but seldom in my experience that I have welcomed the appearance of a new didactic work treating of the pianoforte with as much pleasure as I have welcomed your Pedal School. I have felt for a long time that such a work was really essential to the instructor of pianoforte playing in his professional duties, but none of the catalogues indicated that it was in existence. Consequently, in my capacity as a teacher, I have had to impart as much oral instruction as possible concerning the use of the Pedal, and rely upon the pupil's ear and feeling for correct harmony and clear phrasing to assist me. Scarcely any editions of pianoforte pieces are properly pedaled; indeed, if the pupil were to follow the majority of pedal indications in standard editions, confusion would result. The task of correctly pedaling so lengthy a work as a Sonata, for instance, is so great for the teacher, that in the hour allotted for a pupil's lesson he can by no means spare the time. But your Pedal School revolutionizes all that. If a pupil studies it carefully, he will surely be able to play with a clearness he never imagined within his power, and to "sing" upon the pianoforte in a manner only heard, usually, in the playing of recognized artists. Surely such prospects ought to induce every student to get a copy of your Pedal School and study it carefully. Again expressing to you my appreciation of the services you have rendered pianoforte playing in this work, I remain me, Yours very truly,

ERNEST R. KROEGER.

St. Louis: KUNKEL BROTHERS, Publishers.



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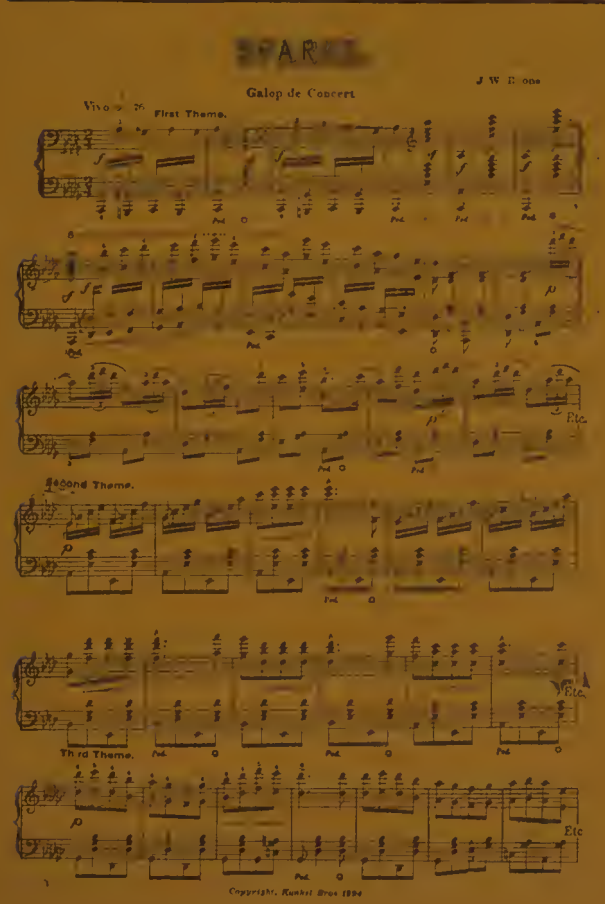

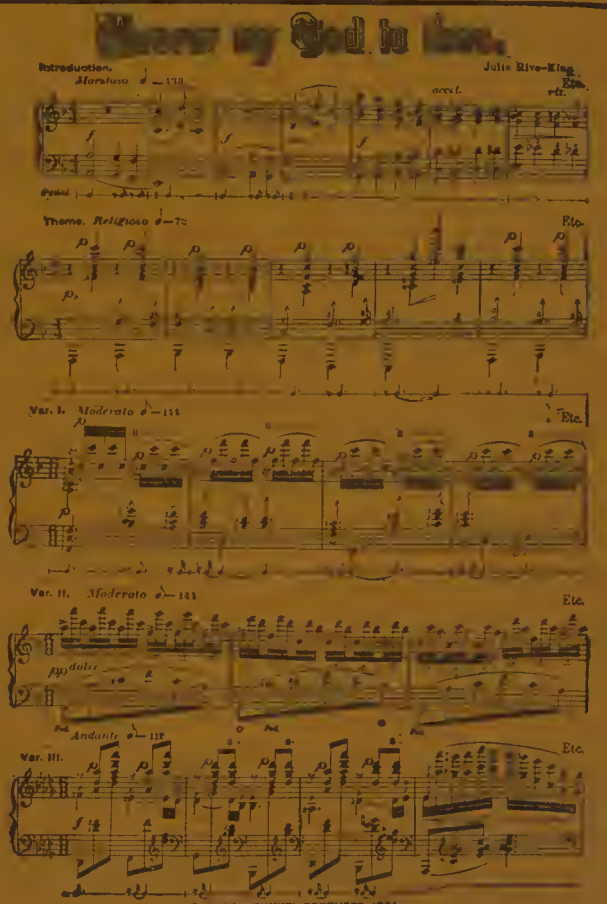

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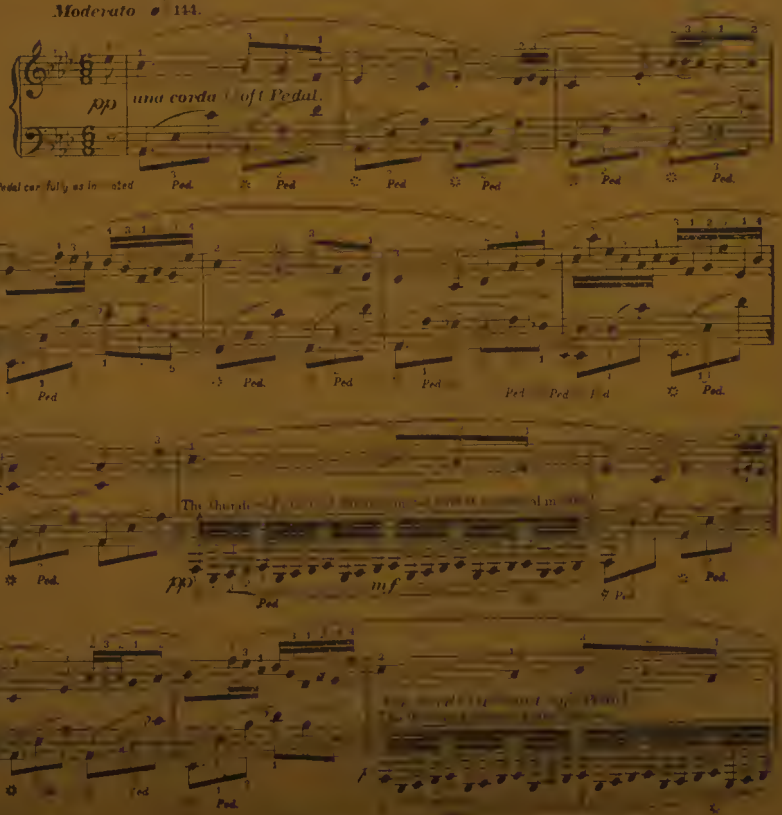
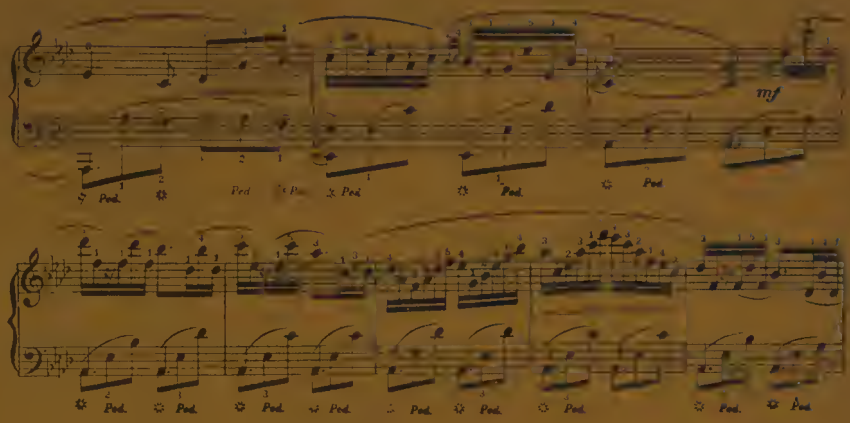
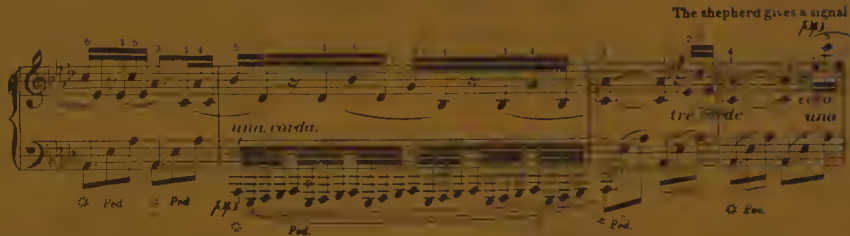
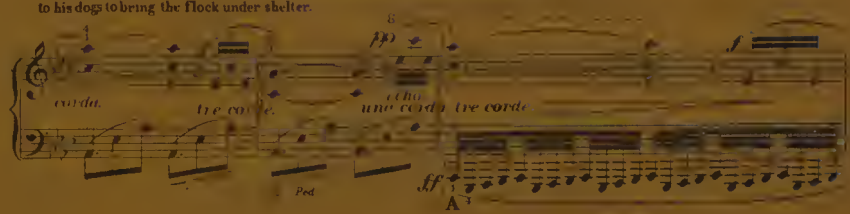
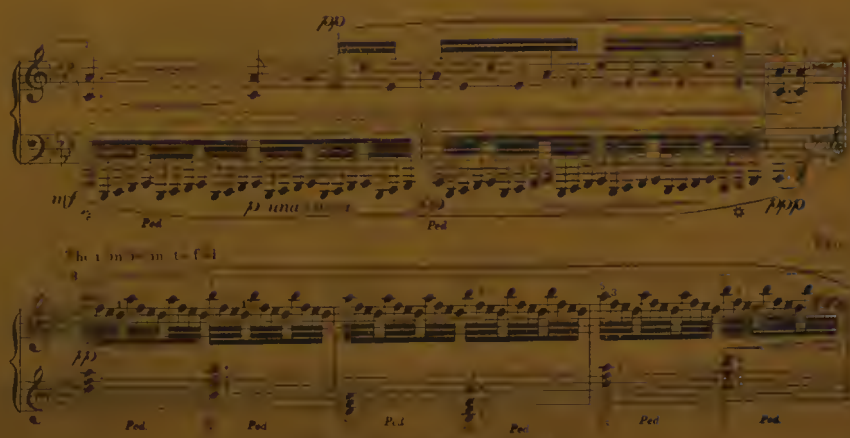




The shepherd gives a signal



to his dogs to bring the flock under shelter.